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THE ARTS IN HIGHER ADULT EDUCATION, A SECOND REVIEW OF PROGRAMS.

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CENTER FOR THE STUDY OF LIBERAL EDUC. FOR ADULTS

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A GENERAL DESCRIPTION OF THE ARTS IN THE CONTEMPORARY UNIVERSITY PRECEDES DESCRIPTIONS OF SPECIFIC ADULT PROGRAM PROTOTYPES. THE CURRENT PLACE OF THE ARTS OUTSIDE THE UNIVERSITY INCLUDES RECENT TRENDS IN ART INSTITUTIONS, GOVERNMENT, BUSINESS, FOUNDATIONS, ARTS COUNCILS, PUBLICATIONS, AND EDUCATIONAL TELEVISION. ISSUES AND PROBLEMS CONCERNING THE ROLE OF THE ARTS IN SOCIETY ARE DISCUSSED IN RELATION TO THE EDUCATION OF THE ADULT AUDIENCE. THIS DOCUMENT IS ALSO AVAILABLE FROM THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS AT BOSTON UNIVERSITY, 138 MONTFORT ST., BROOKLINE, MASSACHUSETTS 02146, FOR $1.75. (JA)

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CSLEA REPORTS

THE ARTS IN HIGHER ADULT EDUCATION

A Second Review of Programs

FREDA H. GOLDMAN

CENTER *for the* STUDY OF LIBERAL EDUCATION FOR ADULTS
at Boston University

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PREFACE

This review of programs in higher adult education in the arts is the second published by CSLEA. The first was issued about five years ago. At that time, there was much ado in the public press about the so-called art explosion in the American milieu. Its meaning, however, was only vaguely understood, and its direction was continuously debated. But although the art explosion stirred up considerable public concern, very little of the excitement was as yet reflected in university programs for adults who wished to develop their expanded artistic interest.

Today we may not understand much better the improved status of the arts in the society, but analysts are much more ready to accept the art explosion as a fact. And although developments in relation to adult programs, our main concern in this volume, are not yet as impressive as they might be, the impact of the new public status of art has made itself felt on the university campus. The actual number of programs has measurably increased, and a distinguished number of new kinds of programs has appeared in some universities. Clearly, the universities have expanded their attention to the arts and, responding to the continuing rise of public demand, have taken into account also some needs of the adult community. Thus, although the patterns of programs have altered little in the years since CSLEA's 1961 report,[1] enough has changed to warrant this second review.

The purpose of this volume, therefore, is to bring up to date CSLEA's earlier review of arts education programs offered by American universities to adults. This new report was prepared initially at the request of the editor of Arts in Society for publication in that magazine,[2] with the understanding that CSLEA would publish it separately for its own audience. The 1961 report was based on data gathered over a three-year period. For the present account, we conducted no new survey but, using

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X [1] Freda H. Goldman, University Adult Education in the Arts (Chicago: Center for the Study of Liberal Education for Adults, 1961).

X [2] Arts in Society, Vol. III, No. 4, Summer, 1966.

the earlier material as a base, we secured recent data on practice in the field from CSLEA's clearinghouse files and its wide net of correspondents. To check implications and generalizations, we consulted informally with program directors of a number of outstanding schools.

As in the earlier report, our primary focus is on programs that universities and colleges design especially for adults, those outside the regular day-school offerings. We consider mainly the work of the evening colleges and extension and other adult divisions of the universities. But we include also courses offered by universities that involve adults even if they are not strictly limited to them, concentrating particularly on those activities that are at least in part identified with adult education departments.

The report covers programs in the major arts — drama, music, painting, sculpture, writing, dance, film, television, and radio. It includes only brief reference to literature, a huge area about which information is readily accessible elsewhere. Section One provides an overview of the types of programs in existence, while Section Two gives specific descriptions of courses and programs now available in the arts.

Because the adult programs, as they evolve, are organically related to the position of art in the society, we examine with some care in Section Three the status of art today, noting especially the growing resources for art. With this background for perspective, we then take a quick look in Section Four at some of the underlying problems and the search for a guiding philosophy.

Finally, we have added a rather extensive index to help programmers locate models of programs and information about them as an aid in developing their own curricula.

Whenever possible, descriptive statements of the programs cited were taken directly from the brochures, reports, and releases that universities prepare for the public. To avoid burdening the paper we have not attempted to assign credit except in a few special instances where it seemed essential. We shall rely on this statement to acknowledge a general indebtedness to the many people whose materials we have used.

F. H. G.

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I

THE ARTS IN THE CONTEMPORARY UNIVERSITY

The steady increase of artistic activity in the country over the five years since CSLEA published its first review of adult education in the arts amazes even the early prophets of an American "renaissance." As for the critics of the arts explosion, discussed in the earlier report, even the most scornful seem to have fallen silent. This is the status of art in the country today.

There is no question that the currents at work outside the university, in the culture generally, are reflected in increased artistic activity on American campuses. Magazine stories and Sunday supplements of newspapers hail new university art centers, the vogue of university artists-in-residence, and the campus art festivals. Although the average college has yet to provide opportunities for non-professional adults to pursue artistic cultivation in some depth, many universities are trying to meet at least the pressing contemporary imperative — to provide some opportunities for more Americans to get better acquainted with the arts.

The growing intensity of interest has thus led to a willingness to apply effort and a budget to develop some programs along lines that probe new possibilities of education in the arts for adults. And if we include programs that are not strictly adult offerings, adding university activities that involve adults even though they are not directed specifically to them, the picture is even more various. Thus the following review of current efforts reveals a promising scope and variety. In that review, we look in this section at the changes in the university generally and then more specifically in the next section at examples of typical programs for adults in the individual arts.

Campus and Extracurricular Activity

Dramatic advances have occurred mainly in extracurricular or, as they are sometimes now called, cocurricular areas. In the performing arts more liberally, but in the creative arts also, some universities have undertaken revolutionary new roles. Accepting the imperative in the present cultural mood, universities have turned patron, curator, impresario. Some universities today actually view themselves as the regional base for art, helping to bring art into close proximity with ongoing life, even in outlying areas. As a matter of fact, it is sometimes asserted that the university's main function in relation to art today is to be the central medium through which the present cultural growth can touch wide groups of Americans (see "Shaping a Philosophy" in Section Four). In these new roles, the university serves adults as well as undergraduates. Thus it seems worth looking at the extent to which these new roles have penetrated the university program.

ARTISTS ON CAMPUS

Universities use several different arrangements for settling "the egocentric, emotional and often non-conformist" artist into "the disciplined security of academic life" (according to Time, April 2, 1965). Some artists-in-residence, especially the writers (by far the most numerous), are regular university staff members, on campus as teachers rather than as artists. Other artists-in-residence are not so tightly integrated into the faculty; they are expected only to perform, to hold informal seminars, or simply to allow students to look on and perhaps to question them as they work in their studios. Some artists, especially those in the performing arts, are primarily on campus to direct work, thus providing a professional approach. At Southern Illinois University, for example, an opera soprano has "corn-fed kids belting out opera like professionals," and at the University of Southern California, teenage violinists play music with Heifitz. A few artists-in-residence are subjects of a university's outright patronage, i.e., paid a stipend so that they can devote time to art instead of trying to earn a living.

For the university, the value of maintaining an artist on campus may be chiefly the fact that a professional artist injects his standards and his intense personal commitment to art into the academic milieu. Whether they actually teach or simply open their studios to observers, artists-in-residence are believed to help create a climate that excites artistic interest, supports talent, and stimulates high aspiration in the community as a whole.

UNIVERSITY GALLERIES

Universities often provide an art "gallery" at home and on circuit that is sometimes the only serious art exhibited in an area. The Nebraska Sheldon Art Gallery (and its Spring Fine Arts Festival), the Wyoming Traveling Art Exhibit, and the traveling shows sent into the Upper Peninsula of Michigan by the University of Michigan — all serve areas where art museums are often entirely out of reach to inhabitants. Artistic tours, fairs, competitions, and lectures are characteristic activities of present-day state universities, and they serve adults in the communities as well as undergraduates. In artistic centers like Boston or New York, university gallery shows or festival exhibitions are also among the important art events in a community. In addition, students in the urban centers are often taken on tours to the galleries of art institutions, and courses in appreciation and understanding are sponsored jointly with neighboring museums and institutes.

THEATER BUILDINGS AND PRODUCTIONS

On university campuses around the country, new theaters are being built in which dramatic and other artistic performances may be presented to the university community and to the people in the surrounding locality. In outlying regions, these new stages are sometimes the first to appear in the area. Some of these theaters — the theater at the Arizona State University at Tempe, for instance — are exciting new additions to the national cultural scene, providing a brilliant stage where local and touring companies and artists may perform.

With respect to dramatic production by the university itself, the situation is actually less clear now than it was five years ago. In 1959, John Gassner labeled the educational theater "drama's seed bed."[1] Today, although campus theaters still proliferate, a more significant dramatic investment is being made in the regional professional repertory theaters. A few of these — notably the Group Theatre in Southern California and the McCarter Theatre at Princeton — are on campus, but most are independent organizations.

The college campus theater, however, still attracts more audiences than the professional theater (according to Theodore Hoffman in an issue of Playbill), and although it cannot be considered the "cradle of professional talent" (only 3 per cent of college theater productions are original plays), it has proved a very useful resource for adult education. It offers a medium through which adult audiences are able to enjoy and learn to appreciate live theater. Significantly, less than 25 per cent of the audience at university theater productions are students. The rest presumably are adults.

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[1] John Gassner, "Drama's Seed Bed," New York Times, July 26, 1959.

CONCERT AND LECTURE

According to Alvin Toffler in The Culture Consumers,[2] the university concert and lecture bureau has taken over the role of local impresario. In some places, the college campus has become a major market and the campus cultural manager a new professional in the university. The extent of this activity is reflected in the statistics on concerts and lectures at universities. The Arts Program of the Association of American Colleges, for example, a non-profit booking agency set up to provide artists for campus performances, in one year (1963-64) sent chamber music groups, a dance company, a mime, and a small theater company to nearly 350 colleges. At the University of Michigan, as much as $150,000 a year may be spent on artists' fees alone. Through University Extension, the Committee of Fine Arts Products on the UCLA campus provided in one year fifty-nine concerts, eleven art exhibits, two dance recitals, forty films, seven junior programs for young people, and twenty-one plays.

PROFESSIONAL TRAINING

Many of the 519 schools of art listed in the American Art Directory (Volume 41) are today located in colleges and universities, both public and private. In fact, all signs indicate that the university is rapidly becoming the central agency for the professional training of the artist. While this development alarms some people, it is, according to W. McNeil Lowry, an "irreversible trend." Any danger to creative freedom from the so-called academic atmosphere is outweighed in students' eyes by the versatile program and financial security a university makes possible.

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[2] Alvin Toffler, The Culture Consumers (New York: St. Martin's Press, 1964).

ART CENTERS ON CAMPUS

It is still not clear what an "art center" is or ought to be. The Wingspread Conference on the Arts, held a few years ago, focused on defining the necessary elements, but there is still no consensus on this subject. Among art resources, however, it is necessary to mention the tendency in a number of universities to combine music, theater, the visual arts, and sometimes dance, and to call this combination an art center.

A number of universities sponsor such art centers on their campuses as another method of offering experience with the arts to the students and the public. The University of New Hampshire, for instance, has a center; Dartmouth recently opened its brilliant new Hopkins Center; and West Virginia University is building a creative art center to provide an artistic focus for the entire Appalachian region. There are many more.

University Extension

Art departments have grown in importance on campuses, and within them the extension specialists — the people who take art programs off campus and into localities of the state — have become more numerous. Their responsibilities have also increased as a result of pressure from many sides — in-service teachers, undergraduate students in outlying areas, and non-professional adults who wish education for personal development. Thus as the role of university extension continues to become ever more elaborate, university extension departments find themselves caught in a kind of vise, with increased demand on their resources on the one hand and an increasing shortage of trained personnel on the other. Nonetheless there is a growing concern for serving the artistic needs of adults and a somewhat larger commitment to adult education within the university departments and in extension generally.

Much energy and thought is going into extension efforts to reach into as many parts of an area as possible. In addition to offering courses on "satellite" campuses, universities circulate art collections, send live theater on the road, organize choral groups, build orchestras, and send practicing artists to distant parts of their communities. They use television and radio more rarely, but some programs in art, music, and theater are offered through these media. Correspondence courses in a wide variety of forms (in art, music, appreciation of films, novel-writing, etc.)

and publications (newsletters, magazines, special articles, etc.) are introduced to bring the impact of the university to places and people where personal contact is not possible. Local, regional, and statewide art exhibits are held both to give recognition to amateur artists and to display masterworks to as large a public as possible. Workshops, festivals, and weekend seminars are held during summers and vacations to make education in the arts available to people who cannot get to regular courses.

RELATIVE EMPHASIS GIVEN TO THE VARIOUS ARTS

Among the programs that are currently in operation, programming is not equally well developed in all the art forms. In the visual arts — especially in drawing and painting, but also in appreciation — considerable programming may be noted. In music, however, the concentration is more on appreciation; there are some serious efforts to provide instruction in the instruments and the voice, but very few in composition or creation. In writing education, regular classes patterned after typical daytime on-campus programs will predominate, but a number of institutions are also active in promoting writers' workshops, extended summer conferences, and other special offerings that provide intensive training centers for adults during their vacation periods.

Extension and evening college programs in the dance are still quite limited in number. In light of the present revival of interest in the dance, it is to be expected that the number of dance programs will grow during the next few years.

The movies, radio, television, and the other popular media are still not generally included as subjects of study in university programs. On the other hand, there is considerable interest today in the film as art, and film-viewing societies (some with accompanying seminars) have mushroomed on campuses all over the country. In some centrally located schools, courses are offered in professional training for these media, but for the public generally neither appreciation nor creative courses in the mass media are offered in any sizable number.

Somewhat more attention than heretofore is being directed today toward developing programs that combine several art forms in one integrated program. In addition to such well-known offerings as the University of Chicago Fine Arts Program and the Detroit Adventure, there are now extended programs at the New School in New York, Goddard College in Vermont, the University of Wisconsin, Cleveland College, and a few others.

PURPOSES OF PROGRAMS

The variety of programs and functions today found among university activities in art education for non-professional adults may be grouped into three categories of basic purpose:

1. Producing and performing: (To train the producers of art objects). Here fall the courses and activities that emphasize the development of skills and techniques and the knowledge and understanding necessary to produce responsible work.
2. Appreciation and understanding: (To develop the audience for art). In this category will be found courses and programs that encourage interest through exposure to art works, augment enjoyment and appreciation through providing aesthetic experience, develop basic understanding through communication of knowledge of history, theory, etc. — all activities that may lead to sound critical judgment as an ultimate characteristic of the consumer.
3. Supporting services: (To provide technical assistance). In this aspect of their work, universities serve adults by providing assistance to local groups and individuals, e.g., helping them to announce their activities, to sell works, and to keep local artists informed on subjects of interest to them.

The prototypes of these activities described in the next section should not be taken as models to be emulated. Many are already common forms, and those that are not are so oriented to particular circumstances that they could not be. Some prototypes, however, may be viewed as suggestive possibilities, the kinds of things that may be feasible after analysis of the local situation shows them relevant. For each prototype, therefore, the institution is identified so that further details may be secured by those who are interested.

II

ADULT PROGRAM PROTOTYPES

The Visual Arts

The most common forms of programs for adults in the visual arts are still the standard courses in history and appreciation such as are offered in the regular undergraduate curricula, and studio courses for amateurs ranging from painting and drawing to interior decorating and cloth-weaving.

The prototypes below reflect some of the different forms these courses take when they appear on university calendars -- workshops, residential programs, lecture series, film series, discussions, classes. In addition, there are examples of special programs that make imaginative use of resources in both metropolitan and rural areas. Among these are some new forms demonstrating the kinds of ingenuity at work on campuses around the country. There is, for example, a travel-study program at the University of California at Berkeley which includes a trip to Mexico with study of its art; a gallery-touring course at the City College of New York demonstrating use of local resources; a museum-visiting trip from Wisconsin to Chicago, demonstrating still another way to put students in direct touch with the art objects they are studying; a network of painting clubs and conferences in the University of Michigan's Upper Peninsula, showing how a stable program of studio work is built in outlying areas where there is no center and often no university faculty.

The categories used below in presenting program prototypes are those developed in the previous section: producing and performing, appreciation and understanding, and supporting services.

PRODUCING AND PERFORMING

Studio courses

Most universities, whether urban or rural, offer basic studio courses for aspiring adult artists at both elementary and advanced levels. Subjects include painting, drawing, design, and sculpture. Courses in such applied arts as cloth-weaving and cartooning are often included. Students are generally amateur artists, and the emphasis is more on creativity than on discipline. Course announcements state that teachers will encourage students to achieve their own levels of proficiency by helping them to develop individually. The courses described below are typical of such offerings on campuses all over the country.

Drawing and Painting: Northwestern University, Chicago, Illinois

This standard course is offered at several levels, all of which place emphasis on individual creativity in line, color, and form. The introductory and intermediate courses explore drawing and painting in various media. The advanced course focuses on painting in oils, on using modern techniques, with emphasis on composition, and on figure-drawing and study of the figure in action and still poses to provide a foundation for figure work in all the various media.

Interior Decoration: University of Cincinnati, Ohio

In this course, also a standard form, line, form, color, proportion, and balance are applied to home decoration. Specific topics of the course are wall and floor treatments, lighting, planning individual rooms, and selecting furnishings. "Interior Decoration" is a single-semester course, but it may be followed by "Elements of Interiors," which deals with design principles and their application to all types of interior design problems. The emphasis is on finding the professional solution.

Cloth as a Creative Form: University of Wisconsin, Milwaukee

An individual in this course is offered the opportunity to discover the creative art in making wall hangings and other unusual items composed of cloth. The emphasis is on inventiveness and craftsmanship, and on finding new uses for various fabrics, threads, and yarns.

Cartooning and Caricature: University of Colorado, Denver Extension

In this basic course, students of drawing who want to learn the principles of drawing cartoons and caricatures are offered the opportunity to study simple comic figures, funny faces, the normal human body, action, caricaturing, animal drawing, and perspective. An advanced course, offered for those with some training and experience in the subject, also covers some of the basic principles, but goes more thoroughly into figure-drawing and caricaturing. Students explore various techniques of drawing, pictorial composition, creating ideas for comics and editorial cartoons, chalk-talk entertaining, and marketing of art work.

Family Workshop: University Center for Adult Education, Detroit, 2, Michigan[3]

The workshop is offered in cooperation with the Detroit Institute of Art. Parents (at least one parent must enrol) and children (of third to twelfth grades only) jointly explore working with clay, paint, and other media; class projects are related to collections in the Detroit Art Institute.

Art Studio — The Painter Seeks New Materials: University of California, Berkeley

This two-week in-residence program was held at Squaw Valley, Lake Tahoe, for painters, students of painting, and teachers. The aim of the course (a study of the environment as a stimulus to the painter) was to "develop the faculty for finding and making," with the natural landscape of the Squaw Valley and Lake Tahoe areas serving as subject and stimulus. Lectures and studio sessions covered techniques and the philosophy underlying the use of "uncommonly common" materials; techniques such as collage and assemblage were explored. In addition to practicing landscape painting, participants were encouraged to develop their own concepts through the use of found objects. Tool kits were provided for assembly of the found objects.

Art Center: Goddard College, Plainfield, Vermont

The center is open to adults during the summer months. Students register for a week or longer, and are given a place to work; they pursue independent goals, receiving help and guidance from artists-in-residence as they need or desire them. They may choose from among several opportunities — a pottery shop, a painting studio, a jewelry room, life-drawing groups, and sketching trips. The aim is to permit individuals the freedom they need to develop their own talents and interests, and the opportunity to get help and instruction as needed. Students often use their vacation time for study at the Goddard Center.

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3. The University Center is supported cooperatively by Wayne State University, the University of Michigan in Ann Arbor, and Eastern Michigan University.

Statewide programs

For the distant areas of their state, state universities provide many-faceted programs through the activities of the arts specialists in the extension departments of art. In general these specialists and the divisions they work for have three purposes: (1) to use extension as a device for sending resources of the campus departments to the far-flung localities in the state; (2) to provide teacher education programs including in-service training for those already in jobs; and (3) to serve the community by educating the amateur for personal growth and promoting community activities. Highlights of the programs of a few state universities appear below as prototypes of this form of activity.

The University of Illinois, Urbana

Included in the statewide approach in Illinois are programs of exhibits, extramural classes, conferences on art and art education, an art school for high school youth sponsored by the Federation of Women's Clubs, art lecture series, and, in cooperation with Cooperative Extension, the Town and Country Art Show. As evidence of the popularity of the art shows, it is noteworthy that although Farm and Home Week has been discontinued, the Town and Country Art Show remains a popular event.

About sixty-five classes are conducted in a year at off-campus centers. The classes, mostly non-credit, run for eleven weeks, two hours each week. Teachers, resident staff from the art department, are flown to the various localities. During the summer, about twenty credit classes in drawing, design, oil painting, recreational crafts, and art education are operated around the state.

The University of Nebraska, Lincoln

The university has worked quite closely with the Nebraska Cultural Resources Council in helping to establish an annual exhibit of the art work of art clubs in Nebraska, and the expectation is that it will be possible to expand this operation of exhibitions of amateur or semi-amateur works of art within Nebraska. There are also workshops in art education and in art for adults.

At the present time the major emphasis is on the following activities: exhibits of original works of art in the state, galleries and traveling galleries of children's art work, workshops throughout the state, and evaluative services for communities and schools wanting help with their art programs.

University of Michigan, Ann Arbor

Painting workshops are conducted by the Extension Division of the University of Micnigan for communities in distant parts of the state. Scheduled throughout the Upper Peninsula and in the middle Michigan area, they are taught by artist-teachers who tour the towns and cities working with amateurs and offering professional criticism on work in progress. The workshops admit all who want to do creative work in the arts — beginners, experienced amateurs, semi-professionals.

In many of these areas, art students have formed art clubs for work and study, generally with the aid of local teachers. Clubs are guided by a regularly published newsletter prepared in the Ann Arbor Extension offices. In it are articles dealing with problems in painting, commentaries on the paintings that appeared in district shows, accounts of the lives and works of professional and amateur painters, lists of available films, a schedule of the art films to be shown on the university's campus, and comments on the general climate. The purpose of the newsletter is to build the enthusiasm of painting groups throughout the state toward broad, energetic, coordinated statewide efforts.

APPRECIATION AND UNDERSTANDING

Basic appreciation courses

Introductory courses on theory, history, and criticism are the most common form of appreciation courses, and the format most commonly used for these is lecture and discussion, usually with slides, sometimes with films, occasionally with original works. Typical examples follow.

Introduction to the Enjoyment of Art: Rutgers, The State University of New Jersey, Newark

A lecture course designed to introduce the student to the visual arts, this program is devoted to methods of perception — to development of the student's ability to see meaning, respond to visual forms, and interpret these responses.

Looking at Modern Paintings: Pennsylvania State University

The focus in this course is on schools of art. Students examine paintings of cubists, abstractionists, expressionists, surrealists, and other schools. They discuss controversial views on these developments in the writings of both critics and artists. The course aims at some personal evaluation.

The Art Experience: Division of General Education, New York University

In this form of appreciation course, the emphasis is on critical analysis; students consider how standards are set and how they become obsolete. Questions are raised with reference to works of old masters and contemporary artists.

The Painter and his Materials: Cleveland College, Western Reserve University, Ohio

This course approaches the understanding of painting through carefully examining the media, methods of treatment, and techniques that major artists past and present have used to give expression and form to their works of art. Through demonstrations and a critical analysis of films, slides, and original works, the student is led to an understanding of the role played by various materials in the style and expression of painting.

The American Home as a Work of Art: University of California, Berkeley

"The American Home as a Work of Art" is not simply a program about home decorating. It covers the diverse philosophies and disciplines responsible for the creation of truly artistic American homes. Experts discuss the means of satisfying an individual's need for self-expression in the way he orders his dwelling place.

Art Appreciation Studio: University of Michigan, Ann Arbor

This course is offered to non-professional students as an aid to the development of appreciation. Practical experience in drawing goes along with an introduction to basic principles of artistic creation. Opportunity is given the student for self-expression through drawing in the various media, on both an elementary and advanced level.

Cooperative programs with art institutions

Great Ages of Art: University Center for Adult Education, Detroit, Michigan

A joint enterprise of the Detroit Art Institute and the University Center for Adult Education, "Great Ages of Art" was initiated in Detroit as a five-year sequence of art study for adults. The plan is to offer a series of correlated courses and special events to explore major art periods from the fifteenth century to the present.

The first year's program of nearly fifty events focused on the Renaissance and offered the following lively range of subjects for study: "The Courtly Arts of the Renaissance," "Great Monuments of Italian Painting," "Music in the Renaissance Era," "The World of Shakespeare," and "The Age of Elizabeth." Concerts, films, and exhibits supplemented and extended the scope of the course work.

The full five-year program offers men and women an opportunity to work in a broad range of interrelated subjects over an extended period of time.

Art Study-Tour to Chicago: University Extension Programs for Adults, Southeastern Wisconsin

This study-tour was designed to acquaint the participants with the comprehensive collection of painting, sculpture, and minor arts of the Chicago Art Institute. The tour followed preliminary lectures (with colored slides) in preparation for the examination of the Institute's permanent galleries and special exhibits.

Art in New York Museums: New York University

Two courses are offered as museum-visiting courses. One focuses on the permanent collections; classroom sessions alternate with museum visits to examine art works of the medieval, renaissance, baroque, classical, and modern schools of painting. The second course, "Current Shows in New York Galleries and Museums," explores the most significant exhibits of new works, special collections, and retrospective shows.

Art studied in other adult programs

Landscape Design: Eugene Continuing Center, University of Oregon, Portland

Offered as one course in a program on urban studies, this three-month course studied landscape architecture as design "concerned with the all-inclusive problem of relating man's environment to man." Course emphasis was placed on residential garden design and on projects related to the community and its beautification. Specific topics were organization of space and local landscape development.

Understanding the Arts: Division of General Education, New York University

This is a required course in the first year of the new Associate in Arts Degree Program, a program especially for adults. Students take two courses in art. The approach in these courses is to treat a work of art as a self-contained object whose peculiar beauty can best be discovered through a careful examination of the work itself. The interdisciplinary courses in the degree program treat works of art in relation to artistic conventions, the life of the artist, and the age in which they were produced.

Art and life

Art and Ideas in Contemporary Culture: University College, Syracuse University, New York

In this popular art program form, students study the arts — both the visual arts and music — as an aspect of the contemporary life. They analyze the interrelationships between the main forces in society and their expression in these arts.

The Modern World in Art: The New School of Social Research, New York City

Here an attempt is made to provide a criterion for art by establishing art's role in the living world. The artist's freedom is analyzed in the context of modern dilemmas imperiling humanist doctrines. The social demands and artistic needs of peoples everywhere are probed, with a view to finding if, how, and what modern art might contribute to humanity's search for enduring peace. Students explore the manners of expressionism and discuss such questions as these: Has modern art caught our world's likeness? How qualified are today's artists? Is the whole present art's modern domain? Is modern art commensurate with the world we know?

Art as Communication: Rutgers, The State University of New Jersey, Newark

In this course, art is viewed as a picture album of history. A series of lectures attempts to show how the artist reveals the era and the environment — the social traditions, customs, superstitions, and thought. Emphasis is on art as a universal language across time and space, a cultural bridge to understanding the past.

Sight of the City — Visual Problems of an Urban Environment: Cleveland College, Western Reserve University, Ohio

The changing role of the architect in a dynamic society is the subject of this course. Visiting experts from several fields discuss the various influences affecting today's urban architecture. Questions discussed are: What is the role of the architect in designing contemporary environments suitable for present-day living? To what extent is his work dependent upon the sociologist? The industrialist? The city planner? Can the architect create by himself or must he develop his design as a member of a team of professionals in order to create beauty out of the complexities of modern society?

SUPPORTING SERVICES

One of the most important ways in which the universities provide general support to the visual arts is by arranging exhibits and shows in places where the population normally would not be exposed to works of art. In a few of the prototypes described earlier, art shows were used as part of a regular educational program. The exhibits described in this section are less directly related to courses of study. In some cases the service activities do lead, as will be obvious, to educational ventures.

Traveling Art Exhibits: University of Wyoming, Laramie

The Wyoming Traveling Art Exhibit sent on tour a show featuring the work of thirteen impressionist artists. It was booked for visits to twenty-eight towns in the state. The Art Division chose the paintings, and the Adult Education Division arranged the tour.

Rural Art Show: University of Minnesota, Minneapolis

An independent and quite influential development over the last few years has been a Rural Art Show on the Agricultural campus of the University of Minnesota, to go along with Farm and Home Week. It has been the focus for a great amateur interest in art in the state.

Loan Art: University of Nebraska, Lincoln

The university's loan program sends original works of art from the

University of Nebraska collection out into the state. Two types of exhibits are arranged. One calls for the loan of a single painting to a school, a library, or a community which can show it properly. The other offers a show of twenty pieces of art around a central theme. Both are traveling exhibits that go into a community to be hung in a place as much like a gallery as possible. After a stay of six weeks to two months in one town, a new show moves in, and the first one goes on to another community. Through the loan exhibits, the university is aiming at establishing a very high standard of art exhibitions in Nebraska. The emphasis therefore is always on offering only quality art for display in suitable surroundings.

Henry Gallery: University of Washington, Seattle

The primary function of the Henry Gallery is to bring to the campus and community exhibitions of paintings, prints, sculpture, architecture, and decorative arts.

Art on TV Film: Michigan State University at Lansing

Television films are produced for National Educational Television and for the local community. Forty-three programs have been prepared on such subjects as "The Satire of Daumier," "Inmates' Art" (paintings by inmates at State Prison), "Illustrations for the Old Testament" (contemporary illustrations), and "French Drawings."

"Eyes West" Conference: California Extension, Northern Area, San Francisco

A conference for all West Coast artists and designers was sponsored by University Extension, Northern Area, and the Art Directors and Artists Club of San Francisco. The conference considered three components of the creative process: stimulus, organization, and appraisal. Artists from the fields of architecture, literature, motion pictures, music, philosophy, advertising, and photography came to Monterey to explore the creative process and its relationship to graphic design.

Arts and Crafts Guild Directory: University of Southern Illinois, Carbondale

The directory is published by the guild as part of the program to preserve and promote the more native arts and crafts, and to aid in the marketing of approved products that are thus developed. The guild receives active support, direction, and encouragement from the Community

Development Department of the university and other appropriate departments. The directory lists centers and events in southern Illinois.

Discussion Guide: University of Wyoming, Laramie

"Appreciation Through Art" was the title of a discussion guide prepared at the University of Wyoming. It was intended to be a foundation for a project with adult discussion groups. Focusing on its main subject of design in art, the guide presented slides and commentary on various aspects of design — in everyday life, in fine art, and in advertising.

Music

Of all the arts, with the possible exception only of painting, music seems to have been the most affected by the new wave of national interest in art. Few extension divisions or evening colleges in small colleges or in state universities today fail to offer programs, and often extensive ones, of education in music. Until recently, it seemed that in adult program catalogues appreciation and understanding programs far outnumbered the applied music courses. This seems less true today. In searching out prototypes we found nearly as many devoted to performers as to listeners. Cocurricular activities (concerts, lectures, festivals, etc.), however, seem to be the most popular as part of university work in music.

PRODUCING AND PERFORMING

Music Classes for Beginners: Oakland University, Michigan

As in most such classes, adult beginners at Oakland University are taught in groups, and the object is simply to teach them to play. Toward this end, elementary classes can be followed by more advanced instruction. There are groups in piano, violin, viola, cello. For those already able to play a stringed instrument and those preparing for a role in a community orchestra, there is a special course in string techniques. Similarly, those who are already skilful pianists may join a class in interpretation, where they may secure individual instruction. Many students in the advanced courses are public school teachers.

Music Extension: University of Illinois, Urbana

As in the case of the visual arts, statewide music programs are conducted through the music extension divisions of most state universities. The university music specialists, working generally out of the school of education, carry instruction and consultation into the community much like their counterparts in the visual arts. At the University of Illinois, staff members of the Extension Division's Music Extension section carry on continuous programs of consultation with community and school organizations. They hold clinics, workshops, demonstrations, conferences, and classes in music education on the campus and throughout the state; they publish and distribute musical compositions and bulletins. In addition, the extension program includes the annual Illinois All-State Music Activity and the Illinois Summer Youth Music camps. The former involves over two thousand school musicians and seven hundred teachers a year, and more than one thousand students attend the camps.

Music for Teachers: University of Texas, Austin

A summer workshop is a typical form of program especially directed to teachers. In this University of Texas workshop, subjects covered included concept in music education, new teaching media, and the new role of music for the non-performer.

String Plan: University of Nebraska, Lincoln

This is an in-service program in music education, oriented toward encouraging the growth of orchestras in schools and among community adult groups. The success of the program is reflected in the many new orchestras that have been formed since the inauguration of the plan in 1953. In 1947 there were only four community orchestras in Nebraska; in 1964, there were twelve.

Chorus in the City: City College of New York, New York City

Adult choruses have always been a major activity in rural music programs. Now people in the city who wish to sing together may also find that the local college, like City College of New York, sponsors a chorus. As part of the program, voice culture is available in courses that provide general instruction with individual attention.

Opera Workshop: The New School of Social Research, New York City

Emphasis in this course is on total music theater artistry, including musical interpretation and complete theatrical control. Short opera scenes, presented publicly at the end of the course, are selected to give the singers the greatest opportunity to create characters; the stress is on contemporary opera and music theater. There is no voice instruction, but private musical coaching is available.

Opera Theater: Washington University, St. Louis, Missouri

This program combines a seminar series with rehearsals directed by a guest operatic director. Singers receive coaching and dramatic training, and the group builds up a repertoire of operatic excerpts. The program includes preparation of a program with an orchestra.

Chamber Music Workshop: New School of Social Research, New York City

Beginners and more advanced students are provided an opportunity to explore the extensive literature of chamber music. Instrumentalists on strings, woodwinds, and piano learn how to cope with problems encountered in playing with others by practicing with others at their own proficiency level. Students also analyze and discuss the music they play in order to widen their comprehension of musical form, style, and interpretation.

Master Classes: University of California, Berkeley

Master classes in piano and other instruments for advanced students are taught by visiting artists of the highest quality. Pablo Casals and Mme. Rosina Lhevinne, have been the teacher-artists. Enrolment is based on auditions and professional and academic status. Auditors are allowed to register without prerequisites, but are given no special guidance; they learn what they can from the unquestionably valuable experience of observing the training of highly skilled students by outstanding artists.

APPRECIATION AND UNDERSTANDING

Appreciation through historical survey

Music Then and Now: Rutgers, The State University of New Jersey, Newark

Among the subjects explored in this course are Egyptian, Grecian and Oriental cultures and their influence on music; as well as the development of opera, baroque music, romanticism, and other musical forms and styles. During the series of ten lecture-recital sessions, students (professionals and non-professionals) are helped to refine their listening ability. The lectures are presented informally and utilize, in addition to recordings and piano, illustrations of instruments and other visual aids. Music vocabulary is simplified and explained so that it can be used easily in musical discussions and experiences.

Great Music of the Theater: University of Connecticut, Storrs

Focusing on another aspect of music, this program reviews the world of theatrical music down through the years. In ten evenings, students explore the music of Broadway, Hollywood, and European operetta and musical theater. The university also offers "An Adventure in Sound," a six-session survey course demonstrating the "sounds" in periods in music history, e.g., gothic, renaissance, baroque, classical, romantic, and twentieth century.

Anatomy of the Symphony Orchestra: Marquette University, Milwaukee, Wisconsin

This is a series of lecture demonstrations by the first-chair performers of the Milwaukee Symphony Orchestra. These specialists verbally and musically describe the evolution of their musical instruments, and their function in the contemporary orchestra. Every third session is devoted to a recital featuring the instruments previously described. The course culminates with a chamber orchestra concert.

Weekend Seminar: New York University, New York City

Offered as a residential weekend institute, this survey course was devoted to the music of Mozart. A noted musicologist helped students explore Mozart's life and work; they examined concerti, operas, and symphonies.

Appreciation through musical previews

Milwaukee Symphony Concert Previews: University of Wisconsin, Milwaukee

A form, growing in popularity, is the seminar series, offered in preparation for attendance at professional performances. In Milwaukee, selections from the last five concerts of the Milwaukee Symphony season were previewed on the afternoons of each concert. Two members of the symphony discussed theme, form, and style of the selections in an effort to prepare concertgoers for greater enjoyment of the music.

Symphonic Music: Washington University, St. Louis, Missouri

Symphony-goers in St. Louis had an opportunity to attend pre-symphony talks during the entire season of the St. Louis Symphony Orchestra. Each week the group listened in advance to a full recording of the principal symphonic work to be performed by the orchestra, and then analyzed and interpreted it. Whenever possible, the group discussed the entire program.

Concert Previews: Lifelong Learning, University of California, Berkeley

Berkeley offers a number of concert previews in a season. "Three Musical Portraits" was one such program. Its main purpose was to help listeners enhance their feeling for the language of music. A pianist (William Corbett Jones) performed selected works of Bach, Scarlatti, and Haydn in three concerts. Prior to the performance, Jones explored the basic forms, motifs, and stylistic developments of the three composers in relation to the musical tradition and background of each. "Group Opera Going" is a similar course; it consists of four explanatory lectures by the chairman of the Department of Music. Prior to each performance, the musical and dramatic features of the operas are discussed; discussions are supplemented with recorded illustrations.

One of the latest offerings in this form was a special program organized around the Beethoven Festival presented by the San Francisco Symphony Orchestra. A program of lectures was presented by guest speakers — Roy Harris, Joseph Krips, and Virgil Thomson.

Jazz — The New York Scene: New York University

This course surveys past and present jazz styles in New York (Dixieland, swing, bop, progressive, cool, funky, hard bop, third stream, and free jazz) and discusses the problems involved in recording jazz and in public performance. Lectures, illustrated by rare records, prepare the class for several field trips to cabarets in the Village and in Midtown Manhattan to meet outstanding jazzmen and listen to their music. In addition to regular sessions, the class has the opportunity to attend a recording session. Rare films showing great jazzmen, past and present, are featured.

SUPPORTING SERVICES

TV Music: Michigan State University, East Lansing

For the past dozen years, Michigan State University television station WMSB has devoted considerable effort and creative imagination to the production of high quality music programs. Many of these are prepared especially for distribution by National Educational Television, but others are distributed by Michigan State University. Among the shows produced are these: "Congress of Strings," an annual string orchestra program sponsored by the American Federation of Musicians and Michigan State University, which brings together one hundred young string players from all parts of the United States and Canada for a summer of study with noted conductors; "Recital Hall," a continuing series of programs with professional and student instrumental soloists, chamber groups, and vocalists; "Art of Singing," a four-part series on voice-training with a former Metropolitan Opera artist; and "Workshop of Early and Contemporary Music," a comparison of early and contemporary compositions.

Lecture and Concert: Rutgers, The State University of New Jersey, Newark

A major agency for the presentation of cultural and intellectual events outside of the academic program of Rutgers University is the Department of Concerts and Lectures. It offers a number of series of concerts and lectures; in addition, it acts cooperatively with other units of the university in making related activities possible. The oldest and most popular of the concert offerings is the Gymnasium Series which is now in its fiftieth consecutive season. A chamber music series, also sponsored by the Department of Concerts and Lectures, includes five events available under a modest series subscription plan. Each season, three or four Sunday evenings are devoted to recitals by prominent guest organists, and at fortnightly intervals, mid-day recitals are offered by the university organist. The Department of Concerts and Lectures plays an active role in encouraging student-initiated concerts when the programs are of a serious character. (Jazz, folk, and popular music concerts are also sponsored from time to time on all campuses by student organizations.)

Community Cooperation: North Carolina State College, Raleigh

A cooperative effort between "town and gown" resulted in a college concert series that claimed the greatest attendance of any concert in the Southeast. In Raleigh, North Carolina, The Friends of the College, a non-profit organization started by townspeople and student union officials, has sponsored concert series at North Carolina State College for several years. For performances in a campus coliseum that seats 12,5000, the organization has sold nearly 12,000 season tickets in one year's series.

Syracuse Chorale: University College, Syracuse University, New York

The chorale was already established in the cultural life of the community at the time it entered into a cooperative agreement with University College to produce and present chorale music. Concerts are presented under sponsorship of the University Regent Theater. In addition to classic works, the chorale has sung a new mass by a local composer.

Washington Square Chamber Music: New York University, New York City

Six Friday evening and four Sunday afternoon concerts are offered to the public by the New York University Division of General Education. A committee composed of people both inside and outside the university has solicited individual contributions to support the concerts. The series, which was established many years ago, is now a regular feature among musical offerings for the New York community.

Reading and Writing

Adults who want to learn to write have little difficulty in finding a course to suit their needs. Most evening colleges and many extension divisions provide many kinds of writing courses for adults, in almost all the standard forms — short stories, feature and magazine articles, novels, poetry, drama, television scripts, and commercials.

Writing instruction is available to adults also in summer conferences and workshops, where writing students and teachers of writing are often able to study directly with professional writers in their special fields of interest. In addition, a few institutions provide services to amateur writers in the form of manuscript reading and criticism from professionals in the field.

With respect to "writing appreciation," better known as literature, we make no attempt here to reflect all that goes on in this area. Literature courses, as we know, predominate in any catalogue of programs for adults, and their forms and varieties are too well known to need recapitulation here. Nonetheless, several programs that demonstrate efforts to develop courses especially relevant to modern-day adults seemed noteworthy, and a few of these are therefore included here.

PRODUCING AND PERFORMING

Workshops in Creative Writing: Cleveland College, Western Reserve University, Ohio

A well-rounded program of writing, offered in workshop form, is scheduled every year at Cleveland College as it is in a number of other institutions in the country. In Cleveland, the program includes "Creative Writing Clinic," a short, intensive course to help the writer sharpen his skills in the use of language (the focus is on syntax and selection of wording to convey the writer's exact meaning), and to develop his own style. Participants bring in samples of papers, articles, or stories which they have completed or are working on; these are used for critical analysis.

Preparation for "Writing a Book," another workshop open to the adult public, offers anyone currently writing or planning to write a book (fiction or nonfiction, adult or juvenile) an opportunity to acquire a number of writing skills, e.g., steps in preparation, organization, and development; research and collection of material; and synopsis, outline, chaptering, structure, querying publishers, and revisions.

"Poetry Writing for Publication" aims at helping students to understand the basic styles of poetic expression and to develop poetic skills; it provides criticism of the student's work and advises him on marketing.

The Cleveland program in creative writing also includes two courses in "Writing Children's Stories for Publication" and one in "The Short Story."

Film Writing: The New School of Social Research, New York City

Although courses in writing for the movies are less common than some of the forms mentioned above, the form seems to be growing in popularity. The New School course is a workshop dealing with techniques of film-writing as applied to the various media open to the film-writer: the narrative feature, the narrative short, the documentary, animated and industrial films, and films for television as well as for theatrical release. Examples of films and scripts written by the instructor and others are studied, but most emphasis is put on working with the students' own writing efforts.

Summer Writer's Conference: University of Utah, Salt Lake City

This summer conference is typical of such events that take place every summer on numerous campuses in the country. The Utah conference is held for two weeks in July of each year. Most students enrol for the entire period, although with permission of the instructor they may register for one week only. The course is primarily non-credit; students interested in credits may join, provided they remain sufficiently free from academic obligations to commit themselves completely to the intensive writing and study schedule of the workshop. Content of the workshop includes technical demonstrations, analysis of writing, evaluation sessions on scripts brought to the conference or produced there, and private consultation on aspects of the individual's style and approach.

Since this form of writing program was initiated nearly forty years ago, it has established itself as a regular summer institution. In a typical conference, professional writers are the teachers; aspiring writers in every form of writing are the students; and residential centers almost always are the setting. Conferences vary in length, ranging from one weekend to three weeks, and in the particular writing form they emphasize. But practically all of the summer writers' conferences have been generally successful, offering as they do a combination of high quality teaching and a pleasant environment, both for fairly reasonable fees. In the spring of each year, a directory of summer workshops appears in the Saturday Review.

APPRECIATION AND UNDERSTANDING

Issues in Avant Garde Literature: University of Washington and University of British Columbia

A weekend course at Lake Wilderness Lodge near the University of Washington was held to discuss the nature of avant-garde movements in literature, their effect on the future, and the permanence of the art form. The group explored the early twentieth-century movements, the theater of the absurd, and new poetry. Readings included Samuel Beckett's Krapp's Last Tape and poetry published since World War II. The seminar was a cooperative one, featuring faculty from the University of British Columbia and the University of Washington. The University of Washington also regularly offers literature courses in its Liberal Arts Seminar programs, small study groups organized throughout the state.

The Poetry of Robert Frost: University College, Syracuse University, New York

"The Poetry of Robert Frost" was a six-week seminar conducted by Phillip Booth while poet-in-residence at Syracuse University. Frost's poems were read "to discover what levels of meaning they present, what they imply by their metaphors, and how paradox lies at the root of Robert Frost's view of the world."

Poets' Institute: University of California, Berkeley

Poets from all parts of the United States were on campus at the University of California, Berkeley, for two weeks. The poets, described as the avant-garde "leaders of a revolution in poetry," presented their views and read their poems in seminars, lectures, and special readings. Among the poets who participated were LeRoi Jones, Robert Duncan, Allen Ginsberg, and nearly a dozen others. The Poetry Conference was open to the public. Adults in San Francisco had a chance to enrol in week-long seminars led by individual poets, attend a program of ten poetry-reading sessions, or participate in a series of seven lectures. The lectures included "Poetry and Politics," by Jack Spicer; "What's Happening on Earth," by Allen Ginsberg; "Poetry and Murder," by LeRoi Jones; and "Psyche-Myth and the Moment of Truth," by Robert Duncan.

Adventure in Learning: University of Idaho, Moscow

Faculty members of the humanities division must travel 350 miles off campus to bring this experimental, non-credit course to people in the Boise area. The teachers discuss modern poetry, the revolution in English grammar, and several other aspects of reading. For Idaho, this project is a first attempt to carry non-credit courses in the humanities off campus. The series, planned in cooperation with the Department of Humanities, was conceived, publicized, coordinated, and otherwise guided by the Division of Adult Education.

Poetry Circuit: University Center for Adult Education, Detroit, Michigan

This program was initiated in 1960; semi-annually it sponsors a visiting poet on a circuit through at least six Michigan college campuses.

The poets are selected by the staff of the center with the advice of a special committee of Michigan poets. Poets read and discuss their works.

Theater

University theater, along with community theater, helped to prepare the audience for the new professional theater companies which are establishing themselves regionally in permanent theaters in cities as far off-Broadway as Seattle, Houston, Chicago, and Boston. Many universities are using the regional theater as an additional resource not only for the education of undergraduates in drama but also for informal adult courses in theater appreciation. In a few places this link between the academic and the professional theater community is very strong.

Thus, in many places in the country there is more opportunity today for adults to enjoy theater; there are more plays to see and even more appreciation courses than there used to be. But for adults who want a participating role, there is still not much being offered through the university. Yet universities do sometimes serve this adult need indirectly by making their resources available to community theater, e.g., by providing consultation services, handbooks, and theater leadership training. A few schools conduct summer workshops and festivals for adults.

PRODUCING AND PERFORMING

Theater Laboratory: University of Wisconsin, Milwaukee

Offered to actors, teachers, and all persons in community or educational theater, this course consisted of six discussion-laboratories in the arts and crafts of the theater. Included were acting and directing, make-up and costuming, rehearsal and performance techniques, play selection, and season planning. Practical problems were worked out in the laboratory portions of the sessions. The same catalogue also offers a course in costume crafts, in which students explore many aspects of the construction of stage costumes — pattern drafting, cutting, materials and fabrics, casting and molds, dyeing, plastics, and sewing.

Theater — Theory and Practice: Washington University, St. Louis, Missouri

This course is designed for students interested in the specifics of acting, directing, and staging a play, and for those who wish to increase their understanding and appreciation of "theater." It includes such subjects as play analysis, acting "method," the function of the director, and stage production.

Theater in Society: University of Wisconsin, Madison

Designed for professional and non-professional directors, managers, workers in all levels of theater, teachers and students, and graduates and undergraduates, this annual four-week summer course in theater leadership seeks to examine the several contexts in which theater functions in contemporary American life. The course draws students from many parts of the country and from all forms of theater -- academic, community, and professional. The curriculum considers such subjects as the role and function of theater, organizational forms, patterns of leadership, sources of financial support, education and development of audiences, management and business, relationship between the professional and the amateur, institutional nature of theater, decentralization, mass culture, the avant-garde, and censorship.

Play Production: Hunter College, New York City

Hunter College provides a series of courses for producers on a variety of subjects. "Introduction to Theater" offers study in interrelation and interdependence of various elements of the theater and in the fundamental concepts necessary to the synthesis of all the elements of play production. "Play Production and Directing" is designed to provide experience in selecting, directing, and producing plays. "Stage Scenic Production and Lighting" is for advanced students who want a chance to try to produce a play under "laboratory" conditions; it is a practical workshop course dealing in detail with the anatomy of the theater, electrical and mechanical equipment, development of working drawings, ground plans, making and operating scenery, and lighting.

Wisconsin Idea Theater: College of Agriculture, University of Wisconsin, Madison

One of the oldest and most extensive of university programs for adults is the Wisconsin Idea Theater. Founded in 1945 as an outgrowth of earlier bureaus of drama and music there, it conducts a field program for Wisconsin that provides a full range of training for community theater groups. It offers courses in directing, acting, technical stage problems (e.g., lighting), and other such standard training courses.

The Wisconsin Idea Theater is committed to a basic philosophy of community development. It sees its job as one of nurturing community efforts in drama rather than imposing on the community a form of art or taste from without. It therefore supports and attempts to accelerate already existing forms of community drama, from work in the secondary schools or 4-H Clubs to full-blown, commercially successful metropolitan community theater.

APPRECIATION AND UNDERSTANDING

Theater in Transition: University of Toledo, Ohio

This course aims at helping students to understand the theater by studying its past and its revolutionary present. Attention is focused on structural changes in theater as the result of playwrights' extensions of the traditional forms of dramatic expression. In addition, new concepts of the theater of the absurd are explored in order to understand the way the modern theater describes and castigates the present society.

Forms and Ideas of Tragedy: University of Washington, Seattle

A vacation seminar, this week-long residential course offered by the Continuing Education Division of the University of Washington is held at Lake Wilderness Lodge. Adults may enrol without prior qualification. The idea of tragedy is approached from a variety of viewpoints. Topics include origin and nature of great tragedy, twentieth-century theories of tragedy, the tragic nature of history, and a psychoanalytic view of tragedy. Dostoevsky, Euripides, Shakespeare, and Beckett are read and studied.

Makers of the Modern Theater: Syracuse University, New York

In this seminar course, a series of informal meetings are devoted to the major plays and playwrights of the contemporary American theater. Particular emphasis is given to the works of Albee, O'Neill, Wilder, Miller, and Williams in order to set them in the perspective of the social and cultural climate of the twentieth-century theater.

Shakespeare Seminars at Stratford: McMaster University, Hamilton, Ontario, Canada

Held during the Stratford Shakespeare Festival, a series of two six-day seminars in residence is sponsored by the Department of Extension of McMaster University. The seminars are open to the public without prerequisites or credit. The idea of the seminars is to take advantage of the excellent opportunity for the study of Shakespeare provided by the famous productions of the Stratford Festival. Members of the seminar (not housed together, but with meals in common) go to the plays, hear lectures by scholars, critics, and directors, and participate in formal and informal discussions. A special point is made of the close relationship with the theater — the group meets in theater buildings and tours theaters, and theater people lecture and join into discussions. Students study the problems of playing Shakespeare before a modern audience and work toward a deeper appreciation of the plays themselves.

Institute of Renaissance Studies: Stanford University, California

The Institute of Renaissance Studies is a component of the Oregon Shakespearean Festival. It offers courses dealing with Elizabethan staging of Shakespeare's drama as an introduction to Renaissance life and thought. Short-term courses allow festival visitors to register in almost any week of the season for intensive study through lectures or independent research. College credit is granted by Stanford University and Southern Oregon College, which accepts institute classes as field courses in the humanities. The institute issues a certificate to registrants who do not want credit, and it accepts full-term auditors. Expenses for registration and lodging are kept well within vacation budgets. Tuition scholarships and a fellowship for mature teachers of Shakespeare are available. The festival collection of Shakespeare criticism and invaluable sixteenth-century editions of Tudor works, both of which are housed in the Ashland Public Library, provide resources for research or browsing.

Attending the Theater: Pennsylvania State University, Pittsburgh

The course aims at giving theatergoers a more intimate acquaintance with theater techniques and purpose in order to increase discernment and enrich enjoyment in going to a play. Sessions are devoted to increasing the ability to get pleasure from the printed manuscript, such as one might get from a competent performance of the play. Paperbacks, slides, recordings, and short scripts are used as materials for the course.

Theater In Cleveland: Cleveland College, Western Reserve University, Ohio

"Theater in Cleveland" provides an opportunity to hear Cleveland directors discuss the plays they produce and the many aspects of production. It also tries to help playgoers first to sharpen their awareness of what a play may have to communicate, and then to look at theater today – both traditional and contemporary – as it exists in the Cleveland theaters. Introductory lectures are followed by meetings with the director of each of six productions, both before and after the show, and at two pre-performance dinners. In a closing session, a panel of directors discusses theater as evidenced in the six productions and talks about trends in today's theater.

Theater Seminar and Study-Tour: University of California, Berkeley

A similar objective to the one inherent in "Theater in Cleveland" guides the program at Berkeley. The Berkeley program involves as a special touch – a cooperative format with a local professional theater company. A year-long exploration of theater arts is conducted with the Actor's Workshop Company. Seminar participants study plays selected from the workshop's twelve-season repertoire, observe productions in rehearsal, and attend finished performances.

Current Theater in Los Angeles: University of California, Los Angeles

Another playgoers' course to increase enjoyment of contemporary drama is offered to the public in Los Angeles. The course involves class meetings and attendance at dress rehearsals. The instructor's comments on the plays and theater in general are aimed at helping students to develop judgment and understanding. Aspects of special study are the content and form of the most significant and most controversial dramas of the day, as well as present-day writing and acting styles.

SUPPORTING SERVICES

Professional Theater Program: University of Michigan, Ann Arbor

The Professional Theater Program was established in 1962 by the University of Michigan to bring to the student community and to the state a significant new resource. This resident professional theater has made theater of quality available to a wide regional audience through performances in Ann Arbor and in statewide tours. In addition to the productions, the theater program is committed to developing audiences by presenting a series of special high school matinees in the lower Michigan area and on tour elsewhere. It also sponsors a professional fellowship project for talented graduates from drama departments around the nation to work for advanced degrees. A Distinguished Lecture Series brings leaders of the contemporary theater to Ann Arbor for special events. The program serves the adult community by providing high quality productions of classical and modern drama.

Summer Repertory Theater: University of New Hampshire, Durham

Typical of summer programs on campus, this repertory theater was presented to the general public. The plays produced included Shakespeare's Othello, Voltaire's Candide, Sheridan's The Rivals, and one not so well known play, Fashion, by Anna Cora Mowatt, an American writer in the mid-nineteenth century.

The Theatre Group: University of California, Los Angeles

The best known of all campus theaters is the Theatre Group in Los Angeles. A professional theater working under academic sponsorship, the Theatre Group has become important to Los Angeles both as theater and as education. In the five years or so of its existence, it has presented over thirty plays and gathered an audience of over seventy-five thousand persons. The Theatre Group also organizes symposia for its subscription audience on the plays it presents and on various aspects of the theater; academic authorities, playwrights, directors, and actors participate in these symposia. The Theatre Group is concerned with developing a knowledgeable and critical audience, and with demonstrating the relevance of the theatrical experience to life's everyday experiences. It has stimulated the development of many other theatrical efforts in Los Angeles by demonstrating that there is an audience for serious theater.

Shakespeare Studies: University of Cincinnati, Ohio

Shakespeare Studies is a new international volume to be published once a year, presenting essays and studies by critics from both hemispheres as a guide and source of reference for all students of Shakespeare — for directors, teachers, and actors. Among subjects to be covered are problems and methods in the interpretation of Shakespeare's plays, and theaters, staging, and theatrical history.

Cultural Interchange: University of Akron, Ohio

In this program, Akron citizens and civic leaders are offered an opportunity to go on organized trips to theater performances in Cleveland. The program is sponsored by the University of Akron's Institute for Civic Education, which aims to make academic resources a factor in community affairs.

Films

The fear of the mass media as potential debasers of the cultural life has tended to lead universities to a policy of avoidance rather than confrontation of the challenge they present. In the same way, as Moses Hadas pointed out in an article about television,[4] early humanists tried to ignore the invention of printing and continued to use only manuscript books for fear that the multiplication of audience would mean a vulgarization of literature. Yet in the longer view, we know that literature as an art was not debased by its popularization; alongside the penny thriller, for instance, great novels grew and prospered. To ignore our own new popular media in our educational plans may mean to miss an important opportunity to develop a critical climate (such as literature has) in which their art and their audience can mature.

Because movies have been around long enough for some of their potential to be developed and for time to sort out the serious from the trivial (or maybe only because television has appeared to displace the aggression of the cognoscenti), courses in film production for non-professionals now do have supporters, and educational programs for adults in the appreciation of film as art have appeared. These programs formed the base from which the prototypes below were selected.

PRODUCING AND PERFORMING

Fundamentals of Film Production: City College of New York, New York City

In this course students survey the production of a film from the first concept to the finished and recorded film. Stress is on the highly developed area of specialization in the film field and the necessity for close cooperation among the members of the production unit. Field trips are included as part of the educational method, as are film showings coordinated with guest lectures.

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[4] Moses Hadas, "Climates of Criticism," The Eighth Art (New York: Holt, Rinehart and Winston, 1962).

Film-Making: The New School of Social Research, New York City

This course, covering the theory and practice of film production, is offered to adults whose profession directly or indirectly calls for basic knowledge of professional film production and cinema techniques. The form of the course includes lectures and demonstrations on the use of professional equipment, on screen-writing and sound-recording, on film-editing, and on animation techniques. Outstanding classics as well as current films in various categories are projected and analyzed for aesthetic values and production problems. The film is discussed as a unique visual art and a most effective communication medium.

APPRECIATION AND UNDERSTANDING

Film series

The most popular form of programming in the appreciation of motion pictures is the film series, involving the showing of a number of carefully selected films (usually six or eight), often grouped around a theme and offered as a unit. At some schools a film art society has been organized to ensure a regular audience. The showings are sometimes accompanied by lectures, occasionally also by discussion, but most often only by program notes or by nothing at all. The assumption seems to be that the viewing of fine films will develop an audience with discrimination. A few typical examples of this form of film series follow.

Film Fantastique: Roosevelt University, Chicago, Illinois

A variety of works of fantasy were presented in this series. Among the films shown were Beauty and the Devil (from France, an ironic twist of the Faust legend); The Dybbuk (from Poland, a Yiddish folktale of the supernatural); Sadko (from Russia, a fairy-tale pageant); and Destiny (from Germany, a fantasy).

On Being Oneself — Films About Awareness: Portland Continuation Center, Oregon

Rare foreign films provided the material for this series. The theme is "awareness of experience, that peculiarly human attribute." The series presented, for example: Ikiru (a Japanese film about the search for the meaning of life by a man about to die); The World of Apu (the last of an Indian trilogy concerned with the hero's love marriage and acceptance of fatherhood); Hiroshima, Mon Amour (a film dealing with the calvary of Hiroshima and the liberating love affair between a French actress and a Japanese architect).

Short Courses: The University of California, Los Angeles

The University of California, possibly because it is located so close to the heart of the film industry and has ready-made interest and resources close at hand, has offered a great variety of activities in the area of film study. Following are brief descriptions of three of their short courses, to illustrate this form of approach to film study.

"The Film of Imagination and Its Audience" presented film showings of rarely seen films followed by lectures and small group seminar discussions. Subjects dealt with characteristics of the film as an art medium; the synthesis of motion, color, sound, voice in achieving continuity; the film's ability to interpret the shifting values of society; and the distinction of film as a visual art, i.e., its differences from the play and the novel.

"A Film Maker Proves" featured Robert Snyder, a producer-director, in analysis of several of his own films. Topics discussed were problems created by the subject matter itself — the issues of scholarship versus popularization, elite audience versus mass culture, and showmanship versus fact.

"A Weekend With Renoir" gave students an opportunity to spend two full days under the tutelage of a famous director. Jean Renoir explained his personal methods and philosophy. Workshops dealing with problems of film economics, script-writing, direction, cinematography, and editing were led by a staff comprised of faculty at UCLA and guest experts from other campuses. Two Renoir films, The Golden Coach and Grand Illusion were shown and analyzed.

The Art of the Film: St. Louis University, Missouri

This seminar series accompanies the showing of a number of films. For each session, the format is to spend a half hour in discussion before, and a half hour after, the showing of the film.

History and Appreciation of the Motion Picture: University Center for Adult Education, Detroit, Michigan

This course covers the beginnings of the film, great actors and directors, the golden age of the silent film, the introduction of sound, color, wide screen, and 3-D, problems of censorship and business, techniques of editing, films during the war years, television, art theaters, and international films. Films are shown at each session.

Three-Course Sequence: Portland Continuation Center, Oregon

This is probably the most intensive program in cinema appreciation and understanding given anywhere. Three courses are offered in sequence over a full academic year. Informal and non-technical, the course sequence is part of the center's Program of Liberal Education for Adults. (Credit may be obtained, but non-credit enrolment is available to all without admission restrictions.) Course I ("The Art of the Film") offers general study of principles, discussion of the processes of film-making, the camera as an expressive instrument, the dramaturgy of sound, and the use of actors and music. Course II ("Film and Society") is concerned with films as products — their effect on society, their role as projectors of the national character, their place in mass culture, the phenomenon of Hollywood, etc. Course III ("Films and Their Directors") considers current trends internationally, with emphasis on the role of the great directors. The courses "aim to give insights into the processes of film-making and the creative problems of film-makers. A desired goal is to change the usually passive spectators into . . . discriminating film goers."

SUPPORTING SERVICES

Mid-West Film Festival: University of Chicago, Illinois

Essentially a competition to encourage amateur producers of experimental and documentary films, the festival also presented films of classic interest during two of the eight sessions. At one of these, a panel composed of the competition judges (an art historian, a film critic, a writer on film) discussed the art of René Clair. Showings were held during evenings and over a weekend; more than two hundred people attended part or all of the festival.

Forty-seven films, running from five to forty minutes each, were entered in the competition. The range of forms was wide: educational, dramatic, documentary, training, animation, comic experimental, motion painting, etc. Among those competing were some students (high school as well as college) and a small number of semi-professionals, but most were simply amateurs, producing — as the root meaning of the term suggests — for the love of it.

Faulkner's Mississippi — Land into Legend: University of Mississippi, Oxford

This color motion picture was produced by the University of Mississippi as a public service. It attempts to transform the fiction of William Faulkner into the reality of Oxford and Lafayette County. Joseph Cotton narrates quotations from Faulkner's writings as background to scenes portraying Lafayette County.

Conference on the Cinema: University of Minnesota, Minneapolis

This conference, sponsored by the Society of Cinematologists, was aimed at finding a comprehensive definition of the cinema as an art form. On the premise that, as an art form, the cinema is without its own tradition, the conference conducted its inquiry by exploring the relationship of the traditional arts to this new medium. Each session was "organized to advance from the general inheritance to the particular quality unique to the cinema, . . . a testing of cinematic concepts in an aesthetic progression." Thus, the session on "Narrative and Cinema" considered first the nature of narrative illusion, then the narrative in cinema, and finally the cinema as narrative sui generis. Subsequent sessions, following the same progression, dealt with other arts in the same way.

Television and Radio

Television as a subject of non-professional adult study is still an almost totally unexplored area. Today there are only a few training courses for producers (in the big city centers), and some efforts aimed at using the medium for purposes of education. But for adults who want to study television as an art medium to acquire critical skills in television-viewing, there are few opportunities. The area is of course as yet quite new; it is possible that programs are being planned or will be soon. We present here samples of the few programs that did appear in university catalogues, with the caution that most of them probably do not belong in this report since they are oriented more to the professional than to the liberal education of adults.

Summer Workshop in Radio and Television: New York University, New York City

The six-week summer workshop offered by New York University may be the oldest program of its kind. Offering instruction in radio first, and then also in television, the program has been in existence for at least thirty years. During the regular academic year, the Division of General Education also offers introductory courses in television arts.

Television Acting: University College, Washington University, St. Louis, Missouri

This is a two-semester course (beginning and advanced) offering training in techniques of performance. Attention is given to movement, facial expression, voice, projection, etc. Participants also study acting in dramatic shows and in commercials. Washington University also offers courses in television program development (creating a show) and television writing.

Music and Television: The New School of Social Research, New York City

Primarily designed for the composer seeking new outlets, this course combines study of techniques required in composing, orchestrating, conducting, and administration with work under professional conditions. The New School also offers a television production workshop and a workshop in writing for television.

Dance

There has not yet been time for the current revival of interest in the dance to be reflected in university catalogues. There are still only a very few programs for adults in the dance. But there can be little doubt that the number will increase as the demand grows among adults for the opportunity not only to view dance performances but also to participate in dance classes. The following programs are examples of the few "advance efforts" already in existence.

Dance Companies on Campus: Connecticut College for Women, New London, and others

In residence on campus for the summer, a professional dance company performed for the college community in return for room and board. This dancers-in-residence arrangement benefited both the dance company and the university community. In addition to appearing at Connecticut College for Women, dance companies have appeared also at other campuses — at the University of Utah, for example, and at the University of Washington. Still other universities are bringing dance to the campus by way of touring troupes. A few schools, such as Bennington, Sarah Lawrence, and the University of California, have established dance departments and offer degrees in the dance. Although not directly related to the adult education divisions, these developments nonetheless often serve as artistic resources for the adult community, as well as for the students on campus.

Studio Dance Program: University College, Washington University, St. Louis, Missouri

A series of studio dance courses for beginners and advanced students is offered to adults at Washington University. The beginners' program includes workshops in theory and techniques of the modern dance, fundamental principles of movement, materials of composition, and introduction to ballet. Advanced students take two semesters of dance theater in preparation for public performances. Another course mixes studio work with lectures and discussions, studying the range of dance forms and relating modern dance to the other arts.

Program for Parents and Children: University of Rochester, New York

In this course, a member of the Martha Graham Dance Group taught modern dance to parents and children at the University of Rochester. The course provided instruction in fundamentals of body movement and modern dance technique.

Movement and Relaxation for Retired Professionals: The New School of Social Research, New York City

Offered by the Dance Department at the New School, this course is for persons over sixty. Its claim is to assist mature students in retaining and improving their capacity for movement through awareness of simple fundamentals of action and rhythm. For younger adults, the New School also offers a workshop in contemporary dance which has as its goals stimulation of imagination, musical awareness, and achievement of a sense of dance forms in relation to other art forms.

Ballet Performance: University of Akron, Ohio

The university, working with the Akron Area Adult Education Council, sponsored a bus trip to the Cleveland Music Hall to attend a performance of a touring French ballet company.

The Coordinated Approach

A small but growing number of universities offer programs that use a coordinated approach to the arts. These take two forms: one approach is to relate art to other aspects of culture, offering programs that focus on the function of art in society; the second brings together several art forms in one program, looking for common elements or aiming at a broadly conceived and extended approach to study of art.

Although the number of such coordinated programs is still small, their value is more widely recognized than it was five years ago. Among the examples below, a few were already on the scene in 1960, but most are quite new.

ART AS AN ASPECT OF CULTURE

Man, the Arts, and the Contemporary World: University Center for Adult Education, Detroit, Michigan

This program is directed to an examination and evaluation of what has happened in the arts of the contemporary world. Intended both for artists and interested laymen, the series considers such questions as these: Is the modern artist truly reflecting the world around him and serving the needs of mankind? Is it really the function of art to reflect the world? How does one determine what are or what should be man's needs? Among topics covered in individual sessions are "The Role of Philosophical Ideas in Contemporary Literature," "Theater and Anti-Theater in the Age of Anxiety," and "Is New Music New?"

UCAE also offers several other such programs. Listed in the current catalogue, for instance, are "American Culture: The Roots and the Flowers," a two-semester course on elements in American culture; and "Experiences in the Arts," including analysis and discussion in connection with artistic performances in the community.

Man as Creator: New York University, New York City

Based on the proposition that ours is as much an age of hope as an age of anxiety, this program series offers a range of subjects revealing man's capacity for invention in all areas — scientific, poetic, and social. Some courses in the series deal with contemporary life, some with subjects important through the ages. Specifically, the series offers such courses as these: "The Art of Dance: Contemporary Viewpoint," "Existentialist Views of Literature," "The Culture of Spain," and "Architecture — Contemporary Trends and Historical Influences." The subject of man as creator is discussed also in areas other than the arts: "Controversial Issues," "Religions of Mankind," and "Africa Today" are other courses in this series.

Wisconsin and the Arts: University of Wisconsin, Madison

Statewide conversations concerning needs and aspirations with respect to the arts in the state were held recently in several regions of Wisconsin. In each region, cultural organizations sent representatives to a meeting where local and national objectives for the arts were identified and common aspirations defined. In addition, the representatives developed long-term recommendations for art growth and development throughout the state. Each of the regional meetings selected delegates to attend a culminating meeting in Racine at Wingspread, the Conference Center of the Johnson Foundation, which helped to finance the conference series.

Search for Meaning in the Mid-Sixties: The American University, Washington, D.C.

This forum series placed primary emphasis on the arts, but included philosophy and science as well. The series focused on new values that represent a sharp change in direction or break with tradition, especially those that seem to appear today simultaneously in philosophy, literature, the arts, and the social sciences. These common elements and the approaches they imply to the problems were discussed in the forum. Subjects in the arts included "The New Movies," "Contemporary Values in Poetry," and "The New Theater."

The Role of the Humanities for Twentieth-century Living: University of Wisconsin, Racine

This is the first program in a new series of special daytime noncredit classes for adult women in Racine (concurrent sessions are scheduled for three-, four-, and five-year-old children of the participants). A lecture-discussion course in the humanities, this program highlights contemporary accomplishments in art, drama, cinema, music, and the American novel.

The Arts of Man – The Modern Era: University of Washington, Seattle

This is the last in a series of three programs designed to examine the civilization of Western man from the standpoint of music and the visual arts. The lectures in this final series deal with the relationship between these arts and civilization from the end of the Renaissance to the modern period. Previous programs in the series dealt with the ancient world and the Renaissance.

ARTS IN COMBINATION

Arts In Cleveland: Cleveland College, Western Reserve University, Ohio

Although not organized into a self-contained program, the art program at Cleveland College includes a particular emphasis on direct efforts to educate audiences of the arts in Cleveland. Located alongside the major art institutions, the college is physically well placed to join forces with the professional arts and make them a part of the academic milieu for art education. One course demonstrating this approach is "Symphonic Design," a program of discussion built around attendance at six works performed by the Cleveland Orchestra. Another course was offered in the "Art of Jazz," with live performances by the University Stage Band, a Dixieland band, and a jazz group and choir performing the "American Jazz Mass."

In this program too we find "Music Criticism for the Layman," a course taught by a newspaper music critic who attempts to help experienced music listeners develop skills as amateur music critics. Students present practice reviews of local concerts for class discussion and for the instructor's comments. A similar course, "Dramatic Criticism for the Layman," has been offered for theatergoers. Both courses attempt to increase sensitivity to all facets of the art and to emphasize criteria and categories used by professional critics in their judgments of art events.

Another phase of this program is "Theater in Cleveland," which involves observation and discussion of productions at the Cleveland Play House, Karamu, and Eldred Theatres. Participants study the plays to be seen, hear directors talk on the specific productions, and meet for discussion after performances.

The Arts and Ideas: University College, Syracuse University, New York

This course presents a survey of art and music as languages in symbols and images. It emphasizes synthesis of the arts and music and traces the evolution of styles through the centuries.

Fine Arts Festival at the University of Akron, Ohio

A Fine Arts Festival at the University of Akron presented a full schedule of events during a single weekend. These events included a concert of twentieth-century French music presented by the faculty; a play, "The Beaux' Strategem"; a recital by a Metropolitan Opera star in company with the Akron Symphony Orchestra and the University Singers; an illustrated lecture on "Improving Community Appearances," given by an architect; exhibits of student and faculty arts; and a display of a special collection of rare first editions. The brochure describes the festival as "a medium in relating the activities of art, drama, music at the university to the general community." The Akron Festival is one of an increasing number of such events.

Wisconsin Travel-Study Tour: University of Wisconsin, Milwaukee

For adults who are especially interested in music and drama, the University of Wisconsin Extension Division Travel-Study Program offers an opportunity to study these arts at first hand in western Europe. The tour program combines visits to famous theaters and music houses and attendance at world-famous drama and music festivals with lectures and discussions to deepen appreciation of these activities. Some study in advance is encouraged; students are provided with outlines, printed matter, bibliographies, and occasional newsletters.

The Fine Arts Program in Chicago: University of Chicago, Illinois

More intensive educationally than most, firmly based in the academic disciplines, the Fine Arts Program in Chicago (offering courses in the visual arts, music, and literature) is now nearly ten years old. Co-sponsored by the University of Chicago, the Art Institute of Chicago, the Lyric Opera, and the Chicago Symphony Orchestra, the program joins the best of the city's arts experiences with intensive academic study under faculty members of the university and practicing artists.

Like the Detroit Adventure (see below), the Fine Arts Program makes every attempt to put people in touch with the cultural resources of the city. Thus, for example, one course was especially designed to supplement and make full use of the exhibition "Treasures of Versailles," which was opening at the time at the Chicago Art Institute. At the same time, courses were offered to opera-goers on a number of works from the Lyric Opera's repertoire.

At its "open house" occasions (six a year, all free to students and friends of the program), there are talks by local or visiting creative artists, members of the fine arts faculty, and notable figures from the performing arts. The special character of these occasions is that they are spontaneous, derived from the current artistic situation. A typical series may include a touring company, an unusual exhibition, a visiting artist, and a significant cultural event or problem.

Detroit Adventure: University Center for Continuing Education, Michigan

The Detroit Adventure is a sustained experiment in a city-wide effort to educate arts audiences. Most of the art and educational institutions in Detroit are involved, working together to bring the city's people in touch with its cultural opportunities and to strengthen the city's cultural base.

In the past, the "Adventure" has taken several forms. The form of particular interest to us here was called "Conversations in the Arts," a group study-seminar program on architecture, art, dance, music, theater, etc. Groups met once a week for about eight weeks at different times of the day and week and in different centers of Detroit and the suburbs. They were led by outstanding artists, performers, and teachers drawn from the participating institutions and from the community.

Over the years, Detroit Adventure has also issued an inter-institutional calendar of cultural and educational events for the whole city, distributing it through industry, labor, and commercial firms, as well as through the sponsoring institutions. It has conducted special radio and television programs over both educational and commercial networks and has held conferences bringing to focus various aspects of the ongoing programs of the participating institutions. In addition, it has arranged exhibits, concerts, lectures, and other public events in relation to the basic ideas of an annual theme.

Morning Courses for Women: Queens College, Charlotte, North Carolina

This program is designed to bring women of the Charlotte area together for study and discussions at a time of day convenient for them. Queens faculty members are the teachers, and the course subjects are aspects of the arts. "The World of Visual Arts," featuring a different period in the visual arts each semester, is built around the controversy in modern and contemporary art. "Design for Listening" is a course on contemporary music as approached from the sounds of the romantics. "Masterpieces of World Literature" offers participants an opportunity to become better acquainted with the classical traditions in literature of all countries. "Modern Poetry" attempts to find and appreciate the uniqueness of such poets as Crane, Frost, Eliot, Dylan Thomas, and Richard Wilbur. Students study varying techniques to establish standards of permanent excellence in poetry and apply those standards to an evaluation of writers of today.

The Goddard College Arts Center: Plainfield, Vermont

Goddard College provides a time and place for adults seriously interested in various forms of the arts to work on their own or with others; guidance is provided for those who need or desire it by a skilled group of artists-in-residence. The time an adult spends in the center may be as short as a week, or as long as a full month or two. The setting is the campus – the buildings, woods, pastures, and hills that make up Goddard College's Vermont country campus. Participants come from all walks of life; in age they range from the late twenties to the early sixties. They come to paint, play music, make jewelry and ceramics, sculpture, dance, and put on plays. Members of the staff are the teachers, but their role is not so much to instruct as to assist, to work with, to answer questions, to help in planning and doing and evaluating. Staff members announce hours when they will be available in the pottery shop, the painting studios, the jewelry room; or they arrange life-drawing groups or sketching trips. Members interested in drama meet with the theater director to choose a play and decide on rehearsal times. Sessions for dancers are planned to meet individual and group needs.

The center has been growing for a dozen years. At first the emphasis was largely on chamber music. Today it is on the broad spectrum of the arts.

Summary School: University of British Columbia, Vancouver

The University of British Columbia, Department of Extension, Summer School of the Arts (the 1965 season was its twenty-eighth) offers college students and adults courses and workshops in theater, art, and music. Guest artists and teachers supplement regular university faculty. A student may combine the following activities: a creative-writing workshop, with American poets contributing readings and lectures; intensive training for professional careers in the theater and for work in community theater or on drama in schools; a music program comprising an opera workshop, a high school band and orchestra workshop, and short courses in piano; classes in painting and sculpture directed toward the intermediate and advanced student and artist; and a series of evening lectures on music and art.

Summary: What's New

By way of summary, and as a prelude to a quick look at efforts to define a philosophic basis for the university in relation to the arts, it seems worth restating briefly what seems to be "new" in higher adult education in the arts. Here are some changes one notices when comparing the above prototypes with those described in the 1961 report.

1. The most obvious change, of course, is the simple quantitative increase of all standard forms of programs. More students, and therefore more courses, are included in the basic arts programs in individual schools, and more universities and colleges are scheduling arts courses for adults.
2. There is greater emphasis on extracurricular activities. Artistic tours, festivals, competitions, exhibitions, although they existed to an extent in earlier periods especially in the rural areas, are today regular features on many university campuses in urban as well as rural areas.
3. There seems to be more interest within the academic communities in the performing arts and in their current manifestations. The growing number of gallery-visiting courses, seminars before the opera, discussions after theater attendance, and chamber music groups on campus all indicate a changing attitude within the university toward the living arts.

4. Cooperative activities between university and community, hardly evident five years ago, are today not uncommon. And as these partners solve problems of working together, the differentiation of function among agencies in a community, so much to be desired, may in fact be taking shape.
5. The popularity of art among faculty and students and in the surrounding community has focused public attention and thus extended the influence not only of the resident art departments but also of the extension and adult divisions that deal with art.

Obviously, the new climate for art in the society generally has called forth new activity in the universities. It is necessary, however, that we not overestimate the situation. When programs are listed together, as they have been here, they often give an impression of much and widespread activity. While there surely is activity, the fact remains that in the total scheme of things, viewing universities in the country as a whole, the range of opportunity for adults to study the arts, either as non-professional producers and creators or as appreciators and consumers, is actually quite limited. If universities want to meet the present need among the population for education in the arts, there is a great deal more they will have to do.

Thus, while recognizing that there is much merit in what is being done today (in a few cases with brilliant success), we must note also that the adult education offerings of universities are still not adequate. Efforts are still mainly ad hoc in nature, not firmly set as a fully conceived plan of solid education for the modern public. As imaginative improvisation, present programs often meet the immediate "market," but whether they actually affect the quality of participation in the arts is not certain.

III

THE ARTS OUTSIDE THE UNIVERSITY

The university programs described in the foregoing pages are being developed in a time of change in terms of public attitudes to the arts and provisions for them. Thus it is important, as we consider the next steps for the university, to keep in mind the actual and potential resources available to us. This section, therefore, briefly summarizes contemporary resources for the arts in America.

The Sheer Increase

The main resource for art today is the sheer increase in popular interest. Statistical evidence of the vogue for art in America has grown so huge and increased so steadily that it has almost ceased to be news. But not quite. The pleased surprise in the public press continues, and statistics are still cited, although the popular ones now are different from those quoted five years ago. Today the stress is not so much on museum attendance figures or counts of concert audiences; the tendency is rather to add up the amount of money spent and the number of buildings constructed.

The money figure is the most common and perhaps the most convincing. "Culture is the latest big business in the country" estimates a year-end (1964) story in the New York Times. From 1953 to 1960, the article states, spending in art rose about 150 per cent. By 1960, the amount was three billion dollars. By 1970, this figure is expected to double. In 1964, Americans spent four hundred million dollars at operas and concert halls; one billion dollars on books; two hundred million dollars for paintings, prints, and other art works; six hundred million dollars for musical instruments; and three hundred million dollars to operate art museums. In this new market, construction of new theaters and art centers is also multiplying. It is estimated that in the next decade one thousand theaters and art centers will be built at the cost of four hundred billion dollars.

The art explosion, still in question in 1960, has now crystallized and been stabilized. Today few people, even among those who question its worth, doubt that the explosion is real. The sheer quantity increase is undeniable and its advancement seems irreversible. It is, as one writer[5] put it, in the "flow of history," a powerful fact of contemporary life that must be reckoned with not only by university educators but also by government, art institutions, and public institutions everywhere.[6]

Doubters are less numerous or perhaps merely less vocal now. (There are still detractors, of course. Igor Stravinsky, for instance, in a recent interview in the New York Review, took clear aim at the "inflated" statistics.) But for most critics, August Heckscher's summing up reflects the mood well: "When all has been said in the way of caution and disparagement, the fact remains that numbers are important. The United States today is in the midst of a vast quantitative expansion of its cultural life. Where so much is happening, at least some of it must be good."

The New Vogue

In addition to the figures, there is other evidence of artistic expansion. Its elements are more subtle, and its influence in stabilizing the climate is difficult to assess but quite easy to feel. For example, a president's much admired widow identifies herself with art events; a first lady campaigns for beauty in the countryside; an increasing number of men are reported active on arts councils and commissions; there is a festival of art at the White House; a major report by a great foundation is produced to aid the development of American art; and social scholars (albeit only a few) are interested enough to explore and to write about the social value and the human need for art.

Difficult to measure also is the impact on the climate of the fact that we simply know more about the reasons for the explosion. There is something reassuring in knowing that the art explosion can be traced to such solid facts as the increased number of educated young people,[7] the greater leisure, higher educational levels generally, greater affluence, more travel, better means of communication, and other such factors in the general environment.

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[5] Stanley Kauffman, "Can Culture Explode?" Commentary, August, 1965.

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[6] For detailed accounts of the present status see Culture Consumers or the Rockefeller Panel Report, The Performing Arts: Problems and Prospects (New York: McGraw-Hill Book Company, 1965).

New Activity

But perhaps the most important indicator and generator of stability in the cultural climate is the growing activity on behalf of the arts. New forms of government aid, new citizen organizations, new art institutions, new university commitment -- all these are hard indicators of the social backing of art and guarantors of a future for art.

Many organizations are engaged in encouraging and stabilizing the public's awareness of art. The art institutions have grown in number and expanded their traditional services; other social organizations, seldom before so oriented, have assumed a role in art activities; and in a few instances, new agencies have sprung into being. We need only name a few examples of the many agencies and institutions involved (different ones in different places) and of the many new things that they are doing to demonstrate the kinds of developments that can be found in communities throughout the country.

THE ART INSTITUTIONS

Going beyond their basic concern with protecting and exhibiting art objects, the art institutions are today offering courses and instructional programs to the public. Museums and art institutes not only provide instruction for the hobbyist and aspiring professional, but also conduct music classes, provide free concerts, and maintain a circulating library of fine records. Even private galleries conduct some education programs for the public along with buying and selling the works of new artists.

Commenting on this development, a recent article[8] complained that few museums can any longer afford conservation laboratories, and research has disappeared; money once used for scholarly studies is now eaten up by new educational programs for a proliferating public. When we recall that only a short time ago, the cry was just the reverse -- that museums were "zoos" or "mausoleums" caring only for "dead" works and scholarship and ignoring the public – we get some indication of the extent of the change.

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[7] According to Time, Dec. 18, 1964, before World War I 20 per cent of 14-17 year olds were in school; in 1964, it was 93.5 per cent, and of these 53 per cent will go on to college.

[8] Grace Glueck, "More Museums than Money," New York Times, July 18, 1965, p. 21. In this article, as in all others on this subject, one

A similar expansion has occurred in almost all other institutions of art; ballet companies, theater groups, symphony orchestras, and modern dance groups have all been able to enlarge their range of activity. Arts Management, a newsletter that is itself a new service, reported the recent formation of two new arts organizations that provide a measure of this growth. According to the newsletter, the managers of twelve professional ballet companies in the United States and Canada joined to form the North American Ballet Association as a medium through which they could cooperate on fund-raising, ticket-selling, and arranging for tours and contracts. Only a few months earlier, the Associated Opera Companies of America was organized with eleven professional opera groups as members. The groups will cooperate by exchanging scenery and sharing the expense of bringing European opera stars to America.[9]

GOVERNMENT

Sensing the new public mood, the Congress of the United States has, for the first time in recent history, enacted legislation on behalf of the arts. Not very long ago, a National Council on the Arts was established, and now a National Foundation on the Arts and the Humanities has been set up with a three-year endowment fund for the arts alone of twenty-one million dollars. According to President Johnson, the new foundation, with the help of state and local governments and private organizations, will create a National Repertory Theater, support a National Opera Company and a National Ballet Company, create an American Film Institute, commission new works of music by American composers, support symphony orchestras, and "bring more great artists to our schools and universities by creating grants for their time in residence."

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finds also the usual growth figures: between 1960-63, a new museum was built every 3 or 4 days; between 1952-62, attendance doubled, an increase that exceeded the population rise.

[9] Arts Management, No. 41, September, 1965.

In the individual states, commissions on art are being established to advise on the needs of art and to promote local artistic effort (and perhaps to be prepared to receive federal aid from the new endowment). Most of the commissions (in a recent count twenty-six states had commissions, and fourteen more were being established) are merely advisory, but at least three — New York, California, and Missouri — have sizable operating budgets. The work of the New York Council is particularly extensive and effective, a model of what most states may be able to do in the future.

Cities too are supportive, providing park concerts, festivals, and even drama centers. Lately, they have also been building art centers, some with public, others with private funds. Time (December 18, 1965) names several cities where such centers have been established: Rocky Mountain, North Carolina converted a railroad water tank into a culture center; Honolulu built two new theater-concert halls; Saratoga Springs, New York, built a three-million-dollar open-sided auditorium which is to be the summer home of the New York City Ballet and the Philadelphia Orchestra; Trenton, New Jersey, spent six and a half million dollars for building a center; St. Paul spent three million dollars for an Arts and Science Center; and Milwaukee is raising money for a six-million-dollar center for performing arts.

Urban renewal is contributing to the cultural building boom in cities. A survey conducted by Arts Management revealed that of ninety-five cities with urban renewal programs, forty-three include in their plans the construction of art facilities.[10] On the other hand, to introduce a note of caution, some community development specialists claim that aesthetics are still given very minor consideration in urban renewal planning.

The most interesting fact about aid for art from governmental sources is that it is so much taken for granted. Only a few years ago, the fear of government subsidy loomed large; now suddenly it seems to frighten practically no one. Everyone is ready to accept government aid; the only problem is how to get the amount increased to realistic levels. This matter is discussed further in the section on issues and problems.

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[10] Arts Management, No. 37, April, 1965.

BUSINESS

The figures quoted earlier on the amount of money today spent on art in part explain, many believe, the present concern of the business community for the state of the arts. But other reasons are also given. Tax leniency, it is said, has encouraged investment in art objects and contribution to art institutions. And corporations have come to believe that a desirable staff can be won or lost by the opportunities for cultural participation present in the corporation's location. But whatever the reason, the fact is that business firms have assumed a patronage role – not a very large one yet, to be sure, but with a definite potential for expansion. To some people business patronage is a satisfactory alternative to government aid; at any rate it could be a balance provided by the private sector.

In the meantime, we observe the phenomena of an American bank with a five-million-dollar collection of modern art, a furniture manufacturing company commissioning the writing of a concerto, and an automobile company distributing booklets on art to its employees. In Boston, the Institute of Contemporary Art presented a show of art collected by large and small businesses. "Corporations Collect" demonstrated how far the fine arts have penetrated into the business environment. Other such shows are being made available for all sections of the country by such large corporations as IBM and the Container Corporation of America. Two bits of information from the New York Times (January 11, 1965) are interesting: 420 companies devoted 8,239,000 dollars in one year (1964) for civic and cultural institutions such as symphonies, theater, libraries, museums, etc.; and "Business in the Arts" awards are being instituted for "companies that have participated in projects furthering the fine or performing arts."

THE FOUNDATIONS

Foundation support for the arts is still not great (only 3-5 per cent of their total budget goes to art), but several have been more active in recent years. The Rockefeller Brothers' Fund subsidized the preparation of a major study and report on the state of the arts (The Performing Arts: Problems and Prospects), which is already demonstrating a far-reaching impact on the climate; in addition, the foundation is supporting the development of art councils and the arts council movement.

The Ford Foundation has, among other contributions, given major support to the regional repertory theater movement, the ballet, and other performing arts. The Twentieth-century Fund is conducting a study of the economics of art. The Johnson Foundation has purchased and circulated an impressive collection of art works and sponsored (in 1962) a national conference on the arts; it is now helping to underwrite the cost of a series of seven conferences for Wisconsin communities to reexamine the status of the arts in the state and the local and statewide needs that must be met. In the regions, local arts groups receive help also from smaller foundations with local responsibilities.

THE ARTS COUNCILS

Of growing importance among the associations working to promote the arts are the many new arts councils that have sprung up in this country. There are now close to a hundred such local arts councils in the United States, in addition to the state councils and commissions mentioned earlier.

Operating on a broad front, these councils act as an integrating agency and fund-raising organization. They are highly regarded in their communities, and draw to their boards of directors and special committees outstanding members of the community. Their services to arts enterprises are many and varied. Committees work on finance, public relations, and educational development; they publish art calendars, arrange for festivals, build centers, and bring in touring companies. Their main object is to bring order to the burgeoning art organizations.

To serve local arts councils, Arts Councils of America, Inc., a voluntary national agency, was incorporated about five years ago. Recently the scope of its activity has been significantly enlarged by the establishment of a permanent office in New York City (Room 4100, 1290 Avenue of the Americas, New York, New York, 10019) and the appointment of an executive director.

PUBLICATIONS

The appearance of many books and new publications is also evidence of a new seriousness in the American commitment to art. In addition to the general and comprehensive accounts of the state of art in the Culture Consumers and the Rockefeller Brothers' Fund Report, there are a number of other publications worth noting: a special issue of SPSSI devoted to modern art (especially in theater and cinema); Arts Management, a newsletter established to provide a means of information exchange for managers, sponsors, directors, etc.; and Arts in Society, a magazine published by the Extension Division of the University of Wisconsin, just to name a few.

EDUCATIONAL TELEVISION

The figures on the rising number of ETV stations tell a vivid story of the growing importance of educational television as a potential medium for communicating the arts to the public. In 1953 there was one ETV station in the United States. Today there are over one hundred.

While not all local ETV stations are producing quality programs of their own in the arts, their continued growth in such impressive numbers (the potential audience they can provide in combination is staggeringly large) ensures not only that the programs prepared by the National Educational Television and Radio Center (NET) will have a great audience, but also that new kinds of financial support for NET will probably become available. It is said that Humble Oil, for example, was convinced to finance the showing of BBC's series, "The Age of Kings," mainly because of the great size of the audience.

For most local ETV stations, arts programs come mainly from NET. In addition to presenting "The Age of Kings," one local station (WTTW in Chicago) was able to present in one season the following variety in program fare: "Invitation to Art" (thirty hours on art criticism and appreciation with Brian O'Doherty from the Boston Museum of Art as lecturer); "Heritage" (half-hour weekly presentations of interviews with composers, artists, writers); "Photography, the Incisive Art" (half-hours of the art of Ansel Adams' photography); "Boston Symphony" (twelve two-hour concerts); "Opera and Art" (three half-hours with the Metropolitan Opera); "On Poets and Poetry and Poets at Work" (a dozen half-hours with some of America's great poets); "Art and Artists of Great Britain" (the works and lives of Britain's great artists); "Great Plays in Rehearsal" (the classic drama dissected); and many more. These were offered in addition to locally produced Festival Series, which culled programs from local arts resources.

PERSISTING CLOUDS

No consensus yet exists that these conditions are proof of a happy future for art. To some critics the situation still seems quite ambiguous, and the arts still beset with problems almost too difficult to solve. The discussions on points at issue are often as illuminating about the environment for adult education in the arts as are the facts about the status of art. Thus it is worthwhile, as we consider the long view, to look at least quickly at some of the problems as they are revealed in the public discussions.

IV

THE LONG VIEW

Issues and Problems

An important difference between the situation today and that which existed only five years ago is the way the issues themselves have changed. As already indicated, few people today question the validity of the art explosion; former scoffers no longer try to pulverize it with verbal sallies. If anyone is still writing about the cultural "ooze" or fretting about "kitsch," it is in a muted voice. Furthermore, discussion of basic issues and questions concerning artistic direction have been more or less suspended. In their place are questions related to right action. For example, today the questions asked are not usually should subsidy be sought, but what method of subsidy is best; not should art be widely disseminated to a mass market, but how can it be most efficiently distributed.

But to understand the present situation and to work within it, we must look especially at the fundamental questions of direction. For the large questions persist, reflecting an underlying uneasiness. We have selected for discussion three issues that seem to be of this nature: the possibility of reconciling the ideals of cultural democracy with the ideal of artistic quality, the need concurrently within the arts for subsidy and for creative freedom, and the prospects for the future of art.

DEMOCRACY AND QUALITY

Can traditional high culture be spread and flourish without a decline of quality? Although their stand is more modest than it used to be, many people still fear that we cannot ride this double horse, that high art and democratic distribution are not compatible. But instead of trying to wipe out one or the other, critics today, in true moderation, try to reconcile the two values. A typical position is one developed in a recent issue of Commentary. In "Can Culture Explode?" Stanley Kauffman urges all those who felt a "shudder" when reading the report of the Rockefeller Brothers' Panel not to retreat from the field, but instead to leave the movement for change. "In so many other fields," he warns "we have seen example after sickening example of attempts to ignore or reverse the flow of history instead of trying to influence it." Later, he adds, "Quite apart from personal preferences, the direction of the American cultural movement is clear. . . . Profound changes are inevitable in the arts. I contend, without paradox, that only those who are opposed to change, or are suspicious of it, are qualified to superintend those changes; and must certainly be concerned to influence it."[11]

If this seems a grudging acceptance of the democratic ideal, it is nonetheless a serious attempt at reconciliation.

A similar prescription was suggested by an adult educator during an informal interview. He recommended creating and maintaining a "point of tension" between the elite and the people, each prepared to act as a rein on the other. Such a tension would release the artistic potential of the public at the same time that it gives support to the demand for high quality.

The pressure to favor the professional as opposed to the amateur is still another form of effort to ensure a balance between the demands of democracy and quality. In this formula, the tension is created and maintained by building the professional arts so that they become responsible for projecting high or "elite" standards to the amateur public. This position was best formulated in a speech of President Kennedy: "I emphasize the importance of professional artists because there is a danger we may tend to accept the rich range of amateur activities which abound in our country as a substitute for the professional. Without the professional performer and the creative artist, the amateur spirit declines and the vast audience is only partially served."[12] Making a similar judgment, W. McNeil Lowry, when he was director of the arts program of the Ford Foundation, gave specific financial support to the development of professional enterprises.

In this approach, there is no effort to deny the value of the amateur (as a matter of fact, proponents of this position often place a central

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11. Kauffman, loc. cit.

12. Arts in Society, Vol. III, No. 3, p. 426.

value on the amateur movement); the aim is to ensure high standards by developing a strongly committed cadre of professionals.

SUBSIDY AND FREE CREATIVITY

The most significant thing about the discussion of subsidy today, as we mentioned earlier, is that there seems to be no question about its desirability. There is no serious question even about federal subsidy.[13] Organizations like the American Symphony Orchestra League, which only a few years ago voted overwhelmingly against federal aid to the arts, have now withdrawn their objections on the ground that safeguards have been found. No one today heads a paper, as one speaker did only a few years ago, "No Subsidy."

Why is this so? Probably because, with all the successes of the arts organizations, the fact remains that they are not able to support themselves. In the article mentioned earlier, Kauffman pictures the economic situation for the arts as a "golden vise." One jaw of the vise is the larger audience produced by higher wages and shorter hours; the other is the tremendously increased cost of producing the arts also caused by shorter hours and higher wages. Thus, says Kauffman, "As general affluence grows, the vise tightens as both jaws grow stronger and stronger."

It is the pressure from this vise that has squeezed the question of the advisability of subsidy right off the debating table. And because private subsidies (from foundations, individuals, and business), although larger than heretofore, are still nowhere near the point of filling the need fast enough to be useful, government aid is seen as a sheer necessity.[14] In an article in the New Republic, March 13, 1965, Michael Straight maintains that in the present situation, artists find they cannot live, and the institutions which hire them are "faced with insolvency."

There is some dissent. Some people remain fearful of government and/or bureaucratic control. No use to insist to them that government subsidy for art is taken for granted in some countries of Europe without

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13. The Rockefeller Panel Report, while urging government aid, nl/ does, politically, make a point of the need to guarantee respect for the ideal of private enterprise.

14. Only 2 per cent of individual charitable contributions goes to nl/ cultural programs (according to the Rockefeller Panel Report); out of millions in corporate donations, about 3 to 4 per cent is given to arts.

harm to the arts. They say our government and our people are different; what works in Europe may not work here. And, anyway, they add, art subsidy is impossible to administer. If proponents point to how well scholars have fared with government grants, they say the arts are more complex, more controversial; their merit is less easily judged; their development less predictable; congressmen and bureaucrats have more difficulty understanding art than science.

But the expressions of fears are few; almost everyone today is "realistically" resigned to the fact that some formula for subsidy, with government providing a lion's share of support, must be found. Some commentators would prefer that the business community provide more of the needed patronage; but although business firms are showing a rise in their concern with art, they are far from ready to rescue the arts from the "golden vise." Ultimately, it seems likely, a philosophy of subsidy will be based on a pluralist approach to patronage. But we are still far from such a resolution. Much will depend on the kind of techniques the government works out for providing support without censorship, how the other sources of financial support – private individuals, business, foundations, etc. – develop differentiated functions.

WHAT THE FUTURE HOLDS

Perhaps the most debated questions of all today are those concerned with prospects for the future. Earlier we pointed out that to many people the future seems promising, not so much because of the vitality already demonstrated, but more because of the assurance that comes from knowing something about the origin – that the expansion of interest in the arts did not emerge by chance, and therefore that it will not disappear fortuitously either. Created by propitious social conditions, the arts are expected by many to continue to grow, not as a separate phenomenon, but as part of the total social change in modern life. The national phenomena of more leisure, more financial security, better educated people, are all factors that lead to new values and new needs.

Ernest Dichter, the prophet of motivational research, sharpens our awareness of this change by identifying a "consumer rebellion,"[15] the most striking phenomenon of which, he says, is the search for inner satisfaction. "We are" he says, "literally being forced by leisure time to assume the role of the grand seigneur or aristocrat." Painting, gardening, reading, and study are the activities that engage people today as they seek their new goals of inner satisfaction.

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[15] Ernest Dichter, "Discovering the Inner Jones," Harvard Business Review, May-June, 1965.

Most social optimists today reason this way, and even elitists now tend to agree that the democratic cultural direction has been set. Thus, the feeling generally seems to be that all we now need to do is to solve the difficult but nonetheless solvable operational problems — subsidizing artists, building theaters, organizing companies of players, developing professional schools. Most Americans are at home with operational problems, and those who can accept this formulation of the future find the optimism well based.

Still the doubters remain, asking their less comfortable questions that may yet upset the optimistic applecart. Even if you accept, they say, that Americans presently feel a dissatisfaction with their lives, or that they find themselves with free time on their hands, *is high art what they really want*? Or are they once again, as Americans tend to do, reaching for a formula for instant relief of a malaise? Will current movements lead anywhere? Implied is an even more challenging question — whether high art, rooted as we know it is in European tradition, is relevant to Americans. Is the way to build on the present promise for art to offer more and more experience with traditional high art, hoping that an American artistic vitality will be generated thereby?

In his review for *The Nation*, of *Culture Consumers*, Alvin Toffler's testament to the vitality of the culture explosion, Harris Dienstfrey denies that the question of the day is how to engage Americans in concern for high culture. If the arts are to have a relevant place in American life, he believes it more valid to ask *what kind of cultural configuration has developed here* instead of the high art of the European tradition, and *what are its implications for a national program* in the arts. "The point is," he says, "America has created its own species of higher, or not-so-high, culture — a very notable one — but it has been entrusted to no one continuing group (as in Europe), and its achievements are less a flowering of commonly available values and forms (essentially the European situation) than an accumulation of parallel creations each of which had to determine its own values and forms. A kind of tradition guides this higher culture, . . . but the tradition is not passed on like some natural bequest."[16]

The significance of this question is that it is seldom asked. Is there a more complex relationship between high and low culture in America than in Europe, as Dienstfrey believes? If so, what does this imply about the route to the development of an authentic American artistic culture?

A similar question seems to concern Kauffman in the article mentioned earlier. Will continuing to enlarge and improve artistic production of the classics, he asks, even if they do succeed ultimately in producing a more sensitive audience, actually lead to creativity within the American milieu in the American way? In an article on the implication of the evolution of a Lincoln Center, Benjamin Boretz raises an allied question. In the way we are going, will we be able to establish a secure public function for the arts adequate to our fundamental objectives?[17]

Still another, maybe not too different, question centers on how the artistic expansion relates to the most dramatic movement of the day — the extension of equality to the Negro people. Is there a connection between them, or are there two distinct democratic movements going on separately in our society, one at the top of the affluence ladder, an art explosion within the new aristocracy (Toffler's "comfort classes"); and the other at the bottom of a ladder still stuck hard in a milieu of scarcity, the struggle for survival among the disadvantaged? Ought there to be a meeting somewhere between these forces?

No one is yet offering any answers. As always, in the arts, we must leave the subject with many hard questions before us, and few satisfying answers. In wisdom, men of action in the university and elsewhere, as we have seen, are not waiting for all issues to be resolved. They are busy trying to meet the demands of the public. But there is enough uneasiness around for adult educators to feel sharply the need for a guiding philosophy as a basis for a new commitment, or simply to direct them toward more coordinated planning. A primary concern today, therefore, is to identify and define the university's essential role.

In the next section we look quickly at some of the problems related to this task, noting how closely they reflect the issues bothering the society generally.

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[16] Harris Dienstfrey, The Nation, December 14, 1964.

[17] Benjamin Boretz, The Nation, March 22, 1965, p. 299.

Shaping a Philosophy

In discussions defining a central function for the university with respect to the arts, a line most often put forth today is that, in light of the present cultural situation, the university ought to assume the role of the cultural leader. The future of the arts, it is said, lies within the university, and the universities have to become (in fact they already are) the country's art centers.

Let us see how this view arises and where it leads.

THE UNIVERSITY AS NATIONAL CULTURAL LEADER

People who speak for the universities today seem to feel that leadership has been thrust upon them, and that the university has no choice but to accept the mantle. The university after all is a center for intellectual concern, including a concern for art. Existing as it does in all parts of the country, it can provide a home for art in places where no other relevant resources are available. It is the single institution, the verdict is, best equipped nationally to "eliminate the cultural vacuum where it exists."

In relation to some of the major questions facing the arts (discussed in the preceding pages), the university may again be said to be the most likely institution to resolve them, or at least to deal with them. The university is probably the only agency with the capacity, the freedom, even the money to "insist on doing the very best" (thus ensuring quality); to contribute private patronage (to balance government support); and to provide resources for research (to investigate the function of art in the American culture).

But it is not only a matter of having resources. The university, according to this view, has the duty to enter an area like this one where it is necessary to raise "quality and standards." If, this view asks, it is the responsibility of the university to train our scientists, doctors, and lawyers, why not also our writers, actors, and musicians? The university ought to perform in the arts the same kind of function it performs in relation to the academic disciplines — "seeking new frontiers, discovering new tools, and providing the highest standards of performance and artistic excellence."

This is the way university art people and their close colleagues talk these days at conferences and conventions. And the arguments are not unconvincing. But does the public see the university as its cultural leader? And is the university ready for this responsibility?

To some people the answer to both these questions is no. The art institutions and even the non-art agencies in the society do not agree that the cultural center for them is necessarily in the university. And it is doubtful whether there is consensus on this question even inside the university. Certainly the university has not moved fast enough to gain this position. And now it may be too late.

Other institutions have put up obstacles — foundations, for example (McNeil Lowry's comments on the need to move the performing arts out of the university are significant), and some of the professional artists themselves have said they would rather keep out of academia. Publishers, producers, industry personnel, government agents — all are eager to "seek new frontiers, discover new tools." State commissions on art are peopled with these functionaries. The university's central cultural role is challenged by city art centers, public school programs, businessmen and corporations playing patron, and state and local arts councils.

Probably a more realistic and maybe even more suitable concept of university leadership in relation to the arts today would be one based on a notion of shared leadership, in which the university holds simply to its undisputed place as educational leader, leaving other forms of leadership in the arts to any willing agency that can provide it.

SHARED LEADERSHIP

In working toward a philosophic orientation in relation to art based on a concept of shared responsibility, a solid starting point is to ask an old but still basic question: of the total task of providing for the public good in relation to art, what share belongs to the university? When this question has come up in other areas of university activity, two touchstones have been found helpful in understanding the scope and limit of university role and responsibility — the university's particular kind of resources, its teachers, scholars, facilities, skills; and the university's high prestige status as the apex of the educational hierarchy.

Applying these touchstones in the area of the arts, there is real evidence of the necessity for the university to exercise a leading role in the cultural life of the community, but certainly not to see itself as the sole leader. What specifically seems implied is that a university ought to keep its eye, so to speak, on the total cultural enterprise, and where there seems to be a failure of opportunities and resources, be prepared to intervene. Thus, for example, if today coordination of activities in a community, or differentiation of function is needed to serve artistic needs, it may be up to the university to initiate and help carry out the tasks — not necessarily to do the job by itself, but to see that it gets done. In relation to art today, this kind of principle would guide the university in deciding when it needed to become an entrepreneur or impresario, and when not.

But this is not the place to elaborate a philosophy for the whole university in relation to art. We are concerned in this paper essentially, not with the total university, but with its adult divisions (if this separation is permissible). For although the identification of a philosophy by the central university in relation to art is certainly of concern to the adult divisions and produces enormous implications for its activity, the most important contribution to this end that the adult education arm can make is to define its own responsibility realistically, to carve out its own area of work.

The concluding paragraphs of this paper, therefore, present a thesis concerning the central area of responsibility for the adult education divisions. The thesis is this: The job that needs to be done that no one else is doing, and that requires all the competence and resources the university can spare, is to educate the audience for art, to prepare citizen-patrons who know not only how to understand art, but also how to support it.

EDUCATION OF THE ADULT AUDIENCE: A CENTRAL ROLE FOR HIGHER CONTINUING EDUCATION

The notion that audience education is a central role for adult education emerges from an analysis of the social climate and the nature of the regular clientele of the university's adult division. The people swelling the attendance statistics of museums and concerts are adults; they are the same group that surveys have often identified as the natural audience of adult higher education. What they do and how they feel about art will deeply influence the evolving cultural pattern.

Adults today need help to pursue this new interest to their own full enrichment and to good effect for art and society. Adult educators, therefore, especially those in the universities, where traditionally the audience for art has been educated, face a job cut out for them. If adult educators can find the means to help aspirant art lovers move ahead from casual attraction to cultivated commitment to art, they will not only promote the general welfare of art in our society, but also, more importantly for us as educators, they will help individuals to satisfy their hopes of enjoying art and enriching their lives aesthetically.

It is probably well to explain that in this context "audience education" implies a much wider range of purposes and activities than are contained in the more usual appreciation programs. Here audience education implies a comprehensive program that offers to the adult population of a community an opportunity to pursue personal cultivation in depth while studying how to broaden the artistic life of the community. The students are the adult non-professionals — "goers" and "doers" — that is, the audience for the artist and arts producer. A program of education should help them to move toward cultivated commitment, i.e., to advance from their present level of sophistication toward the ideal combination of achievements — aesthetic discrimination and dedication to advance the status of the arts in the society. The following premises would seem to underlie a university program based on this definition of role, and may help to clarify the intended scope.

1. It is assumed that the population of laymen in the arts in any community may be grouped roughly into different levels of sophistication in relation to the ultimate goal to be the ideal citizen-patrons of art. We can expect to move them educationally toward this goal both in depth and in breadth.
2. An audience education program must be a total program that provides opportunities in a flexible format for people to move ahead as they need to and as they can.
3. "Doing" is an essential element permeating the entire approach. In relation to the art form itself, this concept implies exercises

in creating art in order to understand it. In relation to acquiring concern for the arts as part of the society, it means exercises in the support of art and for the promotion of artistic vitality.

4. The educational focus is student-centered rather than subject-centered. This means that we must begin with students "where they are," that we must be prepared for individual pacing and progress and for dealing with factors of partial experience and varying rates of development.
5. For audience education, it is necessary to stress especially the living arts, and to involve the community art institutions and art producers along with the university, in planning and executing a program.

Education of the adult audience, as the central role for adult education with respect to the arts, is an approach worth careful exploring, for the following reasons:

1. It focuses activity on education as a central purpose of all that is undertaken, rather than on a general responsibility for developing the arts and art appreciation.
2. It suggests a type of role that adult education divisions are well constituted to perform — to bring the resources of the university to the service of the people and institutions in the community.
3. Since it does not require the introduction of ambitious and expensive artistic undertakings, it can be useful even to the less affluent institutions.
4. It can suggest a range of accessory roles (patron, curator, impresario), but doesn't make these necessary preconditions for starting a program.
5. It provides a meaningful basis for establishing connections between the university and the art institutions and art activities of the community.
6. Working with community groups to develop a good audience, it may be a slower way for the university to try to "become the focal point for bringing together the segmented art activities of

a community" than organizing an arts center, but it may be a surer way to get there if that is the goal.

7. It suggests starting with what is indigenous to a locale, but not ignoring what is outside. Through high-level examination of those arts, however humble, that exist in a community, a desire for deeper or broader aesthetic experience may be created.

Other reasons too may be cited to show why this notion of audience education makes sense as a central role for adult education in the university in the present art milieu. Perhaps as important as any of them is the fact that this approach permits us to face up to the issues in the social milieu. For example, with respect to problems concerning possible ill effects of popularizing the arts on the ability to maintain quality, audience education can be a reconciling instrument. Danger to quality arises mainly when audience sophistication remains low. Ciardi[18] makes an apt point in an article on poetry and the popular audience when he says, "The audience must be brought up to the life of the poem, not the life of the poem down to the audience." Audience education means taking the audience up to the "life" of the work of art.

As for the present questions concerning the way to provide subsidy, Howard Lindsay's comment that he prefers "to think in terms of subsidizing the audience rather than the artist" cuts neatly through the underlying issue.[19] What he seems to be suggesting is that if we can spend our energies and funds to create discriminating citizens, artists probably will not have to be dependent on outright subsidy. (And if they do, their subsidy which, in the ideal future, will come from an enlightened public, will lose its bitter ingredients.)

But finally, this approach makes sense because it builds solidly on what the adult divisions are already doing anyway. A concept of audience education, properly developed, would merely indicate where the next steps lie, how a university may move on from where it is to higher goals. As Abbott Kaplan[20] said in a recent issue of the Journal of Higher Education, "Having directed their effort largely to stimulating interest in the arts, the adult education arms of the university must now proceed to provide opportunities for intensive and serious study of them. . . . By providing audiences possessing a sense and an understanding of what constitutes excellence in the arts, the universities, among other agencies, can make a significant contribution to the struggle against vulgarization and mediocrity."

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[18] John Ciardi, Dialogue with an Audience (Philadelphia and New York: J. B. Lippincott Company, 1963).

[19] Arts in Society, Vol. II, No. 4, p. 30.

[20] Abbott Kaplan, "Trends and Tangents," Journal of Higher Education, November, 1965.

The imperative to train the audience (and not only the children) is recognized by many social thinkers today. Only a cultivated audience, another writer points out, can ensure for the arts the two needed elements — status and freedom. It gives status by prizing, popularizing, and buying them; and freedom by understanding what they are trying to do and the conditions artists need to do their best work.

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